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# **PANJABI MANUAL AND GRAMMARS**



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thought necessary to give to each word all the definitions of which it is susceptible. In this respect the English Vocabulary, which has been prepared with sole reference to the Exercises, is especially brief, as a rule those Panjábí equivalents only being given which are necessary to enable the student to translate the sentence. These do not always exhibit the words in their primary sense, but they present those particular phases of meaning which they are intended to express in the passages in which they occur.

Proper names in the English Exercises are spelt as they are pronounced by natives of the country. e.g., *Lahaur* for *Lahore*, *Jalandhar* for *Jullundur*, *Ludehàrà* for *Ludhiana*, &c. The name of every Sikh ends in the word *Singh*, meaning 'a lion' ; as *Sant Singh*, *Baghel Singh*, *Rám Singh*, &c. The popular pronunciation of this title can hardly be expressed by the Roman character, but *Sinhu* approaches it, the *nh* having a nasal sound like that of the French word *bon*, with a faint aspirate. This in Gurmukhí is written ਸਿੰਘ, and in this form these Sikh names generally appear in the Exercises. Since they will always be recognized as proper names they have not been put into the Vocabulary.

The sentences of which the Panjábí Exercises are composed are largely selected from the works of native writers. This is more especially the case in the latter part of the book, and wherever constructions and idioms occur in which a foreigner is likely to trip. The same is true of the examples given to illustrate the rules.

In some of the notes the term High Hindí is used, to designate that form of the Hindí language which is



taught in the schools and is used in Government and Missionary publications. It is essentially a literary language and differs in many respects from the popular dialects as spoken throughout a large part of North India.

In the preparation of this work I am indebted for help most of all to my father's Panjábí Grammar first published in 1851 at the Ludhiana Mission Press, of which two editions have since been issued. Next to this I have found most helpful to me Dr. Kellogg's excellent Hindí Grammar which seems to leave almost nothing to be desired by those who wish to master the Hindí language. From this work I have not hesitated in some instances to borrow definitions when they suited my subject, without thinking it necessary to add quotation marks. I trust this general acknowledgment will be deemed sufficient.

I have also studied and derived much assistance from the works of several other eminent writers on the languages and dialects of North India, which will be found frequently referred to in the notes. The references are as follows :—

J. Newton, Panjábí Grammar.

Biháří Lál, Panjábí Biákaran.

Kellogg, Hindí Grammar.

Hoernle, Grammar of the Gaudian Languages.

Beames, Comparative Grammar of the Aryan Languages of India.

Grierson, Seven Grammars of the Dialects and Sub-Dialects of the Biháří Language.

Taylor, Gujrátí Grammar.

E. P. NEWTON.

EDINBURGH,

*June 18, 1896.*

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# PANJÁBÍ GRAMMAR

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## INTRODUCTION.

1. The language which is spoken with some variation throughout the Panjáb, and hence called Panjábí, is usually written in what is known as the *Gurmukhí* character.\* This term is derived from *Gurú*, 'a teacher,' and *mukh*, 'the mouth,' and it probably owes its origin to the fact that the art of writing was at first employed only on sacred subject, and was practiced by pupils who recorded the oral instruction of their *Gurús*, instead of, as had been the case in earlier times, committing his teachings to memory.†

2. The alphabet consists of thirty five letters, whence the name *Paintí* signifying thirty-five, by which it is usually designated by the natives. It is a common belief amongst the people that these were originated by Bábá Nának, the founder of the Sikh religion, who lived about the end of the fifteenth century. It is certain however that whatever hand he may have had in modifying their form, most of them have, with slight variation in their structure, come down from a very much more remote antiquity. Of the entire number no less than twenty-one can, though they have undergone some change, be distinctly recognized in the ancient inscriptions, six at least

\* Foreigners are sometimes heard to ask, "Do you speak Gurmukhí?" There is no such language. The term is applied only to the character, and while one may learn to *read* or *write* Gurmukhí, no one can *speak* it, any more than he can Devanāgarī.

† Beames, 1. 56.

being traceable to the 10th century of our era, three to the 5th century, and twelve to the 3rd century before Christ.

3. Of the thirty-five characters that constitute the alphabet the first three are vowel forms, and the rest consonants. They are as follows :—

<i>Form.</i>	<i>Name</i>	<i>Power.</i>
अ	áṛiá	{ The powers of these, together with the modifications which they undergo to express vowel sounds, will be explained presently.
इ	íṛí	
उ	úṛá	
स	sassá	s, as in <i>sum</i> .
ह	hahá	h, as in <i>house</i> .
क	kakká	k, as in <i>king</i> .
ख	khakkhá	kh, an aspirated <i>k</i> .*
ग	gaggá	g, as in <i>go</i> .
घ	ghagghá	gh, an aspirated <i>g</i> , as in 'log-house.'
ङ	ṅaṅṅá	ng, as in <i>king</i> , (never as in <i>hunger</i> ).
च	chachchá	ch, as in <i>church</i> .
छ	chhachchhá	chh, an aspirated <i>ch</i> .
ज	jajjá	j, as in <i>judge</i> . [judge-him.]
झ	jhajjhá	jh, an aspirated <i>j</i> , as <i>dgeh</i> in
ञ	nyanyá	ny, as in the Spanish <i>señor</i> .

\* The aspirated letters, of which there are ten, must be pronounced with a single impulse of the voice, no vowel sound being allowed to intervene between the consonant and the aspirate. Thus *ख* is pronounced like *ckh* in the following words when spoken consecutively and without a pause; 'Black-hole,' 'block-head.' So also the character represented by *chh* should be pronounced like those letters in the combination, 'which house,' and the same with the others.

<i>Form</i>	<i>Name</i>	<i>Power</i>
ṭ	ṭainká	ṭ, slightly harsher than the English <i>t</i> .*
ṭh	ṭhatṭhá	ṭh, an aspirated <i>t</i> . [lish <i>d</i> .
ḍ	ḍaḍḍá	ḍ, slightly harsher than the English
ḍh	ḍhaḍḍhá	ḍh, an aspirated <i>ḍ</i> [lish <i>n</i>
ṇ	ṇaná	ṇ, slightly harsher than the English
ṭ	tattá	t, slightly softer than the English <i>t</i> .†
ṭh	thatthá	ṭh, an aspirated <i>t</i> . [lish <i>d</i> .
ḍ	daddá	ḍ, slightly softer than the English
ḍh	dhaddhá	ḍh, an aspirated <i>ḍ</i> . [lish <i>n</i> .
ṇ	nanná	ṇ, slightly softer than the English
ṇ	pappá	p, as in <i>pay</i> . <i>herd.</i> ‡
ph	phapphá	ph, an aspirated <i>p</i> , as in <i>shep-</i>
b	babbá	b, as in <i>boy</i> .
bh	bhabbhá	bh, an aspirated <i>b</i> , as in 'Cobham.
m	mammá	m, as in <i>may</i> .
y	yayyá	y, as in <i>yoke</i> .
r	rará	r, like the French <i>r</i> , with the tongue vibrating on the palate.
l	lallá	l, as in <i>love</i> .

\* This and the four letters following must be pronounced with the tip of the tongue on the roof of the mouth, a little further back than when vocalizing the corresponding English letters.

† This and the four letters following are pronounced with the tip of the tongue pressed on the inside of the teeth, a little further forward than when vocalizing the corresponding English letters. Taylor suggests the Irish pronunciation of 'water', 'trials.'

‡ In words, adopted from a foreign language this letter is frequently pronounced like *f*.



<i>Form.</i>	<i>Name</i>	<i>Power</i>
ॐ	wáwá	v,w, something between the two.*
ॐ	rará	r, a cerebral r, produced by placing the tip of the tongue on that part of the roof of the mouth which is used in pronouncing ॐ, and exploding the breath. †

4. These letters are divided into five classes. thus:

Vowels, ॐ, ॐ, ॐ.

Sibilant, ॐ.

Aspirate, ॐ.

Mutes,	{	क	ख	ग	घ	ङ	Gutturals.
	{	च	छ	ज	झ	ञ	Palatals.
	{	ट	ठ	ड	ढ	ण	Cerebrals
	{	त	थ	द	ध	न	Dentals.
	{	प	फ	ब	भ	म	Labials.

Semivowels, ॐ ॐ ॐ ॐ ॐ.\*

5. It will be seen that the arrangement of letters here is more systematic than that of the English alphabet, those of each class and sub-class being placed together. Thus three vowel forms stand at the head, followed by four classes of consonants. First we have the sibilant and aspirate, each of these classes being represented by one letter only; then the mutes,

\* The sound is that which is produced by attempting to pronounce w with the upper teeth on the lower lip, in the position in which we place them to pronounce v.

† The sound of this letter differs little from that of ॐ, with which it is frequently interchanged.

\* This letter being pronounced after the analogy of the Cerebrals might with equal propriety have been classed with them.

subdivided into five classes, each containing five letters; and finally the five semivowels. If the mutes be read in columns downwards it will be found that the five classes are arranged in the order of the organs by the aid of which they are pronounced, beginning with the throat and ending with the lips. If on the other hand the eye be carried horizontally across the page it will be seen that the letters which constitute each class are also arranged on a uniform principle, there being in each, two pairs of letters and an odd one. The first pair consists of a surd letter with its aspirated form, the second of a sonant with its aspirated form, and at the end is the nasal that is appropriate to its class.

6. The three letters ऋ, ए, ओ, with the aid of additional signs, known as *lagh* or *mātr*, are made to represent ten vowel sounds, and these assume different forms, according as they are initial in a word or syllable, or non-initial. Thus :—

<i>Initial.</i>	<i>Non-initial.</i>	<i>Power.</i>
अ	—*	a, as in <i>women</i> , or as <i>u</i> in <i>but</i> .
आ	ा	á, „ <i>far</i> .
इ	ि	i, „ <i>fin</i> .
ई	ी	í, „ <i>machine</i> .
उ	ु	u, „ <i>full</i> .
ऊ	ू	ú, „ <i>rule</i> .

\* The short *a* being inherent in each consonant requires no sign to represent it when non initial. Thus in जल *jal*, बट, *bon*, मट, *mat*, रस, *ras* & c., *a* is inherent in the consonants ज, ब, म, र, and must be pronounced in reading. In the final consonants however it is quiescent. When no vowel sign follows consonant the latter is said to be *mukta*, 'sufficient.'





ਬਗਲ, is spelled 'babbā muktā, gaggā muktā, lallā, muktā, bagal.'

ਟੀਪ, ,, *ṭainke nūn ṛi bihārī, pappā muktā ṭip.*,

ਆਸਾ, ,, 'āire nūn ā kannā, sasse uūn sā kannā, āsā.

ਸਾਹਿਬ, ,, *sasse nūn sā kannā, hāhe nūn hi siārī. babbā muktā, sāhib., [hārī bairī.,*

ਬੈਰੀ ,, *babba nūn bai dulāiān rare nūn ṛi bi-*

This is very much as if we were to spell the word *patent*, 'to *p* add *a*, to *t* add *e*, *n* alone, *t* alone, *patent*.'

9. There are the three additional signs to be noted, viz, *ṭippī* (°), *bindi* (·), and *adhik* (˘).

(1) *ṭippī* may be written over any letter that is *muktā*, or that has *siārī* subjoined to it, also over any consonant with *aunkur* or *dulainke* subscript. When so placed, if the following letter be a mute, *ṭippī* takes the place of the nasal of the class to which that belongs. Thus if the following mute be a guttural, *ṭippī* would be pronounced like ङ; as ਚੰਗਾ for ਚੜਗਾ; ਸੰਖ for ਸੜਖ. The same is true also of the palatals, cerebrals, & c.; as ਪੰਛੀ for ਪੜਛੀ; ਪਿੰਡ for ਪਿੜਡ; ਹਿੰਦੂ for ਹਿੜਦੂ; ਅੰਬ for ਅੜਬ. It is obvious that when the following mute is itself a nasal the effect of *ṭippī* is simply to reduplicate it; as ਬੰਨਾ *khnnā* ਸੰਮਤ *sammāt*, &c.

Before ਸ *ṭippī* is usually pronounced like ਣ; as ਅੰਸ *ans*.

When no consonant follows. other than ਚ, which however is not strictly a consonant, *ṭippī* simply indicates that the succeeding vowel is to be pronounced with a nasal sound as in the French *bon*, *garçon*, & c., e. g. ਜਿੰਨੂ *jīnu*, ਸਿੰਹ *siṅh*, ਡੂੰ ਨੂੰ ਦੋਹੁ *dōhu*.

(2) *Bindī* may be written over, or a little to

the right of the vowels ਆ, ਈ, ਏ, ਐ, ਓ, ਔ, in both their initial and non-initial forms, and the initial vowels ਉ and ਊ. In general its effect is to give a nasal sound to the vowel with which it is used; as ਬਾਂਸ, *bāns*, ਰੌਂਸ *rauns*, ਸਾਂਹ *sānh*, ਅਸੀਂ *asīn* ਏਲੋਂ *elon*. When the following letter is a mute however *bindī* often has the same power as *tipṭī*, being equivalent to the nasal of the class to which the mute belongs. Thus ਸਾਂਗ=ਸਾਂਗਾ, ਬੀਂਡ=ਬੀਂਡਾ, ਗੋਂਦਾ=ਗੋਂਦਾ, &c.

(3) *Adhik* is a sign which, written above the line between two letters indicates that the second is reduplicated.\* Thus ਸਪ=sap, but ਸੱਪ=sapṭ. So also ਗੱਦੀ=gaddī; ਅੱਸੁ=assū, &c. If the second letter be one of the aspirated mutes the aspirate is not repeated, so that ਬਿੱਛੁ for instance=ਬਿਚਛੁ, not ਬਿਛਛੁ, and would be romanized *bichchū*; ਪੱਥਰ=ਪਥਰ *pathar*.

10. Occasionally compound letters are used in imitation of the Devanāgarī, when it is designed that no vowel shall intervene between two consonants. In this case the second letter of the conjunct is written either under, or to the right of the first, and attached to it; e. g., ਸ੍ਰ sṛ, ਮ੍ਹ mh, ਨ੍ਹ nh, ਰ੍ਹ rh, ਲ੍ਹ lh, ਤ੍ਹ h, ਗ੍ਯ gy, ਸ੍ਥ sth, ਤ੍ਯ ty, ਸ੍ਮ sm.

The sign representing ਰ in these conjuncts, when it occupies the second place, is peculiar. ਸ੍ਰ sṛ, ਕ੍ਰ kr, ਖ੍ਰ khr, ਗ੍ਰ gr, ਤ੍ਰ tr, ਦ੍ਰ dr, ਪ੍ਰ pr, ਬ੍ਰ br, ਭ੍ਰ bhr.

11. In many words the letter ਲ has a cerebral sound, and is pronounced after the analogy of the other cerebrals by placing the tip of the tongue further back on the roof of the mouth than in pronouncing the English *l*. In this case it is usually written with a

\*When the second letter is one of the nasal mutes the reduplication is generally effected by the use of *tipṭī*, as has been explained.



slight stroke to the right, and is represented in the Roman character by a dotted *l*. Thus, ਨਾਲ ਨਾਲ.\*

12. The only marks of punctuation are | and ||. In poetry the former is written at the end of the first line of a couplet, and the latter, of the second. In prose the single bar, called *dandá*, serves as a full stop, and the double bar, *do dande*, to mark the end of a paragraph.

13. When ੜ occurs at the end of a line in which there is not space left to write it, as it is not allowable to carry it to the following line, it is omitted, and a small circle (°) placed in the margin opposite to mark its absence. The word must be read as if ੜ were present.

This same sign is also used in lieu of brackets, and as the period is in English, to mark the abbreviation of a word ; e. g., ਜਨ੍ਹ for ਜਨਮ ਜਾਖੀ, &c.

14. The system of spelling in Panjábí is a good deal confused, the same word frequently being spelled in different way ; as ਜਾਇਗਾ for ਜਾਏਗਾ, ਭੋ for ਭਉ, ਆਵਦਾ for ਆਉਂਦਾ, ਗਯਾਨ for ਗਿਆਨ, ਕਰਯੇ or ਕਰੀਏ for ਕਰਿਯੇ, &c. Also there are certain letters which are constantly interchanged ; as ਫਿ with its cognate semi-vowel ਯ ; ਉ with ਵ ; ਬ and ਵ with ਮ ; ਰ with ਲ ; ਨ with ਲ. This is no doubt due to the fact that it is an uncultivated language, with little or no literature worth speaking of, so that each writer has to some extent spelled the words to represent their sound as it struck his ear. I have followed the spelling that I believe to be the most correct, and to be sanctioned by the most general usage.

\* This sound is unknown in High Hindí and Urdú, but has a separate character to express it in Sanskrit, and among modern languages is heard in Gujrátí, (Taylor) Máráṭhí, and Oṛiyá, (Kellogg).

## CHAPTER I.

## DECLENSION OF NOUNS.—FIRST DECLENSION.

15. The parts of speech are the same as in English, with the exception of the article which has nothing to represent it in Panjábí. To nouns, adjectives, pronouns, and verbs, belong in common, gender, number, and case. Adverbs and postpositions\* too are frequently treated as nouns, and are construed with the various case signs.

16. There is no neuter gender, all nouns whatsoever being classified as either masculine or feminine. There are two numbers, singular and plural. The cases are eight, viz., Nominative, Instrumental, Genitive, Dative, Accusative, Ablative, Locative, and Vocative. These are distinguished from one another partly by inflection, but chiefly by the use of subjoined particles, or postpositions, which serve the purpose of case signs. The Nom. and Voc. take no postposition, though the latter may have ੌ, 'O' or some other interjection prefixed. The particles used with the other cases are as follows; Gen., ਦਾ, 'of'; Dat., and Acc., ਠੀ, 'to', which however when it occurs with the Acc. must be left untranslated; Abl., ਤੋ, ਤੋਂ, ਥੋਂ, ਥੀਂ, ਥੇਂ,† 'by,' 'with,' 'from'; Loc., ਪੁਰ, 'on,' or some other particle denoting locality; Instr., ਨੇ, 'by.' This last was originally used with passive verbs to denote the instrument of the action, and was a form of the Ablative. It is still used chiefly

\*Since in Punjábí, as in the other languages of North India, the 'preposition' almost always follows, instead of preceding, the word it governs, I adopt the nomenclature of the more recent grammarians, and call it what in reality it is, a 'postposition.'

†Cf. the Gujrátí ਥੋ, ਥੀ, ਥੇ, 'from,' 'by.'



with those tenses which are formed from the passive participle, but in an active sense, and it must therefore always be rendered into English like the Nominative case, the particle *ਐ* being left untranslated. The use of this case will be explained when we come to treat of those tenses of the verb with which it is employed. Some of the pronouns form their Genitive by taking the terminations *ਰਾ*, *ਭਾ* and *ਝਾ*, instead of employing the suffix *ਦਾ*.

17. Nouns have three declensions, each of which has two or more varieties. The three have this in common that they all inflect the Oblique cases plural. The first declension inflects also the Oblique cases singular, and the Nominative plural. In the second these remain uninflected, and in the third the Nominative plural is inflected. Thus:—

	<i>Obl. Sing.</i>	<i>Nom. Pl.</i>	<i>Obl. Pl.</i>
I.	Inflected.	Inflected.	Inflected.
II.	Uninflected.	Uninflected.	Inflected.
III.	Uninflected.	Inflected.	Inflected.

18. The first declension comprises all masculine nouns ending in *ਯਾ* or *ਯੀ*. Of these there are three varieties ; 1st those in which the termination is preceded by a consonant ; 2nd those in which it is preceded by any vowel other than *ਏ* or *ਏੀ* ; and 3rd those in which it is preceded by *ਏ* or *ਏੀ*. Nouns of the second and third varieties, especially of the former, are of infrequent occurrence.

In the following Table the terminations of the three varieties are exhibited together for the sake of comparison.

Singular.				Plural.		
	Nom.	Obl.	Voc.*	N m.	Obl.	Voc.
1st Variety.	ਆ	ਏ	ਇਆ	ਏ	ਇਆਂ	ਇਓ
2nd „	ਆ	ਏ	ਇਆ, ਏ	ਏ	ਇਆਂ, ਆਂ	ਇਓ, ਓ
3rd „	ਆ	ਏ	ਆ, ਏ	ਏ	ਆਂ	ਓ

*obs. 1.* When ਆ of the Nominative has *bindi* the latter retains its place throughout all the inflected cases. Thus ਆਂ, ਏਂ, ਇਆਂ, ਏਂ, ਇਆਂ, ਓਂ.

*Obs. 2.* As regards the Nom. and Obl. cases sing., and the Nom. pl., the three varieties are at one. The only points of divergence are in the Voc. sing., and the Obl. and Voc. pl. In the Voc. it will be noted that 2 agrees with 1, but has an alternative form ਏ in the sing., and ਓ in the pl. Also that 3 agrees with 2, except that having ਏ or ਏ in the stem it is obliged to drop ਏ from the ending. In the Obl. pl. again 2 agrees with 1 but optionally takes ਆਂ while 3 has this termination only, on account of the ਏ or ਏ in the stem.

**19.** The full declension of each of these varieties is given, as follows :—

#### FIRST VARIETY.

ਮੁੰਡਾ, 'a boy.'

Singular.		Plural.
N.	ਮੁੰਡਾ, a boy,	ਮੁੰਡੇ, boys,
I.	ਮੁੰਡੇ ਨੈ, a boy,	ਮੁੰਡਿਆਂ ਨੈ, boys,
G.	ਮੁੰਡੇ ਦਾ, of a boy,	ਮੁੰਡਿਆਂ ਦਾ, of boys,

\*Though the Voc. is one of the Oblique cases yet for the sake of convenience I classify it separately, and by the oblique cases are to be understood the Instr., Gen., Dat., Acc., Abl., and Loc.

*Singular.**Plural.*

- D. ਮੁੰਡੇ ਨੂੰ, to a boy,  
 Ac. ਮੁੰਡੇ ਨੂੰ, a boy,  
 Ab. ਮੁੰਡੇ ਤੋ, ਥੋਂ, from a boy,  
 L. ਮੁੰਡੇ ਪੁਰ, on a boy,  
 V. ਏ ਮੁੰਡਿਆ, O boy,

- ਮੁੰਡਿਆਂ ਨੂੰ, to boys,  
 ਮੁੰਡਿਆਂ ਨੂੰ, boys,  
 ਮੁੰਡਿਆਂ ਤੋ, ਥੋਂ, from boys,  
 ਮੁੰਡਿਆਂ ਪੁਰ, on boys,  
 ਏ ਮੁੰਡਿਓ, O boys.

## SECOND VARIETY.

ਪਰਖਉਆ, 'a tempter'.

*Singular.**Plural.*

- N. ਪਰਖਉਆ,  
 I. ਪਰਖਉਏ ਨੈ,  
 G. ਪਰਖਉਏ ਦਾ,  
 D. ਪਰਖਉਏ ਨੂੰ,  
 Ac. ਪਰਖਉਏ ਨੂੰ,  
 Ab. ਪਰਖਉਏ ਤੋ, ਥੋਂ,  
 L. ਪਰਖਉਏ ਪੁਰ,  
 V. ਏ ਪਰਖਉਏ, ਪਰਖਉਇਆ,

- ਪਰਖਉਏ,  
 ਪਰਖਉਆਂ, ਪਰਖਉਇਆਂ ਨੈ,  
 ਪਰਖਉਆਂ, ਪਰਖਉਇਆਂ ਦਾ,  
 ਪਰਖਉਆਂ, ਪਰਖਉਇਆਂ ਨੂੰ,  
 ਪਰਖਉਆਂ, ਪਰਖਉਇਆਂ ਨੂੰ,  
 ਪਰਖਉਆਂ, ਪਰਖਉਇਆਂ ਤੋ, ਥੋਂ,  
 ਪਰਖਉਆਂ ਪਰਖਉਇਆਂ ਪੁਰ,  
 ਏ ਪਰਖਉਓ ਪਰਖਉਇਓ.

## THIRD VARIETY.

ਬਾਣੀਆਂ, 'a shopkeeper.

*Singular.**Plural.*

- N. ਬਾਣੀਆਂ,  
 I. ਬਾਣੀਏ ਨੈ,  
 G. ਬਾਣੀਏ ਦਾ,  
 D. ਬਾਣੀਏ ਨੂੰ,  
 Ac. ਬਾਣੀਏ ਨੂੰ,  
 Ab. ਬਾਣੀਏ ਤੋ, ਥੋਂ,  
 L. ਬਾਣੀਏ ਪੁਰ,  
 V. ਏ ਬਾਣੀਏ, ਬਾਣੀਆਂ,

- ਬਾਣੀਏ,  
 ਬਾਣੀਆਂ ਨੈ,  
 ਬਾਣੀਆਂ ਦਾ,  
 ਬਾਣੀਆਂ ਨੂੰ,  
 ਬਾਣੀਆਂ ਨੂੰ,  
 ਬਾਣੀਆਂ ਤੋ, ਥੋਂ,  
 ਬਾਣੀਆਂ ਪੁਰ,  
 ਏ ਬਾਣੀਓ.

**20.** A few masculine nouns in ਆ form an exception to the rule above stated. ਪਿਤਾ, 'father,' is indeclinable. ਖੁਦਾ, 'God,' becomes ਖੁਦਾਇਆ or ਖੁਦਾਯਾ, in the Voc. sing. Otherwise it remains uninflected. ਆਤਮਾ, 'a spirit,' is sometimes, though not always, uninflected in the singular. In the plural it conforms to the rule. ਰਾਜਾ, 'a king,' is optionally uninflected throughout the singular. ਭਰਤਾ, 'husband,' is often uninflected in the Obl. cases sing.

**21.** There being no article in Punjabi we have to be guided, in translating, by the connection, as to whether 'a' or 'the,' is to be supplied. The numeral ਇੱਕ, 'one, however is frequently used for the indefinite article ; as ਮੁੰਡਾ, 'a boy', or the boy', ਗੱਡਾ or ਇੱਕ ਗੱਡਾ, 'a cart.'

*Obs.* The Gen. case precedes its governing noun; as ਬਾਣੀਏ ਦਾ ਪੁੱਤ, 'the son of a (the) shopkeeper'; ਖੜਕ ਸਿੰਹੀ ਦਾ ਘਰ, 'Kharak Singh's house.'

\* \* \* \* \*

— — —



## CHAPTER II.

### SECOND DECLENSION.

22. The second declension comprises all masculine nouns other than those already noticed, viz., those which end in a consonant, or in any vowel except ਆ. The Voc. sing. takes ਆ, the Obl. pl. ਆਂ, and the Voc. pl. ਓ.

ਮਨੁੱਖ, 'a man.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਮਨੁੱਖ,	ਮਨੁੱਖ,
Obl. ਮਨੁੱਖ ਨੈ, ਦਾ, &c.,	ਮਨੁੱਖਾਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਮਨੁੱਖਾ,	ਏ ਮਨੁੱਖੋ.

ਭਾਈ, 'brother.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਭਾਈ,	ਭਾਈ,
Obl. ਭਾਈ ਨੈ, ਦਾ, &c.,	ਭਾਈਆਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਭਾਈਆ,	ਏ ਭਾਈਓ.

ਗਭਰੂ, 'a youth,' 'a young man.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਗਭਰ,	ਗਭਰੂ,
Obl. ਗਭਰੂ ਨੈ, ਦਾ, &c.,	ਗਭਰੂਆਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਗਭਰੂਆ,	ਏ ਗਭਰੂਓ.

(1) If the final vowel be written with *bindi* or *ṛippi* these are thrown forward when, in the course of declension, a syllable is added, so as still to occupy the final place. When the added syllable is itself nasal, *bindi* or *ṛippi* of the stem is dropped.

(2) The vowel ਊ followed by another vowel is changed into its cognate semivowel ਵ.



ਕਾਉਂ, 'a crow.'

*Singular.**Plural.*

Nom. ਕਾਉਂ,

ਕਾਉਂ,

Obl. ਕਾਉਂ ਨੈ, ਦਾ &amp;c.,

ਕਾਵਾਂ ਨੈ, ਦਾ, &amp;c.,

Voc. ਏ ਕਾਵਾਂ,

ਏ ਕਾਵੇਂ, ਕਾਓਂ

(3) If final ਉ be preceded by ਏ the latter is lengthened to ਏ in the inflected cases.

ਪਿਉ, 'father.'

*Singular.**Plural.*

Nom. ਪਿਉ,

ਪਿਉ,

Obl. ਪਿਉ ਨੈ, ਦਾ, &amp;c.,

ਪੇਵਾਂ ਨੈ, ਦਾ, &amp;c.,

Voc. ਏ ਪੇਵਾਂ,

ਏ ਪੇਵੇਂ.

Obs. Before masculine nouns in the Obl. cases singular, and in the Nom. case plural, ਦਾ of the Genitive becomes ਦੇ : before the Voc. sing., ਏ or ਦਿਆ.

Ex. ਨੱਥੂ ਦਾ ਮੁੰਡਾ, 'Natthú's son.'

ਨੱਥੂ ਦੇ ਮੁੰਡੇ ਨੂੰ, 'to Natthú's son.'

ਨੱਥੂ ਦੇ ਮੁੰਡੇ, 'Natthú's sons.'

ਏ ਨੱਥੂ ਦੇ (or ਦਿਆ) ਮੁੰਡਿਆ, 'O son of Natthú.'

\* \* \* \* \*

## CHAPTER III.

## PRESENT TENSE OF THE SUBSTANTIVE VERB.

23. The personal pronouns are of common gender. They are given here in their nominative form in connection with the conjugation of the present tense of the substantive verb.

ਮੈਂ I,	ਮੈਂ ਹਾਂ I am,
ਤੂੰ thou, you,*	ਤੂੰ ਹੈਂ thou art, you are,
ਉਹ he, she, it, that,	ਉਹ ਹੈ he, she, it, is,
ਅਸੀਂ we,	ਅਸੀਂ ਹਾਂ we are,
ਤੁਸੀਂ you,	ਤੁਸੀਂ ਹੋ (ਹੋ) you are,
ਉਹ they, those.	ਉਹ ਹਨ they (those) are.

ਉਹ is a demonstrative pronoun, meaning 'that,' and as such is used with nouns; as ਉਹ ਟੋਭਾ, 'that pond'; ਉਹ ਬਿਰਝ, 'those trees.' It is used also however as a third personal pronoun.

24. In constructing a sentence write first the subject, second the object or complement of the predicate, and third the verb. Thus, ਮੈਂ ਲਹਾਰਾ ਹਾਂ, 'I am a blacksmith'; ਉਹ ਟੋਭਾ ਹੈ, 'that is a pond'; ਉਹ ਬਾਹਮਣ ਹੈ, 'he (or 'that') is a brahman'†

Obs. Before masc. nouns in the Obl. cases pl. ਦਾ of the Genitive becomes ਦੇ or ਦਿਆਂ; before the Voc. pl., ਓ or ਓਓ.

Ex. ਰਾਮ ਸਿੰਹ ਦਾ ਮੁੰਡਾ, 'Rām Singh's son.'

ਰਾਮ ਸਿੰਹ ਦੇ ਮੁੰਡੇ, 'Rām Singh's sons.'

ਰਾਮ ਸਿੰਹ ਦੇ (or ਦਿਆਂ) ਮੁੰਡਿਆਂ ਨੂੰ, 'to Rām Singh's sons'

ਓ ਰਾਮ ਸਿੰਹ ਦੇ (or ਦਿਓ), ਮੁੰਡਿਓ 'O sons of Rām Singh.'

\* \* \* \* \*

\*In conformity with modern usage, the 2nd pers. pron. sing. will be uniformly rendered 'you,' unless there is a special reason for rendering it 'thou,' to avoid ambiguity.

† It must be understood that here, and in all similar general rules to be given hereafter for the collocation of words, the natural order is stated which is usual when it is not intended to give special emphasis to any part of the sentence. For the purpose of accentuating a word or clause it is often taken out of its usual position, just as in English we might say, 'I have seen his brother but *him* I have never seen.'

## CHAPTER IV.

### THIRD DECLENSION.

25. All nouns of the third declension are feminine, and all feminine nouns belong to the third declension. There are three varieties; the first comprising those feminines which end in *ઝ*, the second those which end in *ઉ*, and the third those of all other terminations, whether vowels or consonants. The terminations of the three varieties are exhibited in the following Table.

Singular.				Plural.		
	<i>Nom.</i>	<i>Obl.</i>	<i>Voc.</i>	<i>Nom.</i>	<i>Obl.</i>	<i>Voc.</i>
Ist Variety.	ઝ	ઝ	ઝ	ઝં	ઝં	ઝઉ
2nd „	ઉ	ઉ	ઉ, હે	હં	હં	હે, ઉ
3rd „	—*	—	—દે	—ઝં	—ઝં	—ઉ

*Obs.* These three agree in not inflecting the *Obl.* cases sing. In the *Voc.* sing. also 1 is uninflected, while 2 and 3 add *ઃ* to the stem ; but in 2 the final *ઉ* coalesces with the suffix *દે*, making *હે* (= *ઉદે*), according to the rule given in § 22 (2), and optionally retains the *Nom.* form. In the *Nom.* and *Obl.* pl., 1 changes *ઝ* into *ઝં*, while 2 and 3 add that termination to the stem. In the *Voc.* pl. they all take the suffix *ઉ*, but 2 optionally drops *ઉ* before doing so.

#### FIRST VARIETY.

દિપદા, 'a widow.'

Singular.	Plural.
Nom. દિપદા,	દિપદાં,

\* A consonant, or any vowel, other than *ઝ* or *ઉ*.

<i>Singular.</i>	<i>Plural.</i>
Obl. ਵਿਧਵਾ ਨੈ, ਦਾ, &c.,	ਵਿਧਵਾਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਵਿਧਵਾ,	ਏ ਵਿਧਵਾਓ.

## SECOND VARIETY.

ਮਾਉਂ, 'mother.'

Nom. ਮਾਉਂ,	ਮਾਵਾਂ,
Obl. ਮਾਉਂ ਨੈ, ਦਾ, &c.,	ਮਾਵਾਂ ਨੈ, ਵਾ, &c.,
Voc. ਏ ਮਾਉਂ, ਮਾਵੇਂ,	ਏ ਮਾਵੇਂ, ਮਾਉਂ.

## THIRD VARIETY.

(a) ਕੁੜੀ, 'a girl,' 'daughter.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਕੁੜੀ,	ਕੁੜੀਆਂ,
Obl. ਕੁੜੀ ਨੈ, ਦਾ, &c.,	ਕੁੜੀਆਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਕੁੜੀਏ,	ਏ ਕੁੜੀਓ.

(b) ਕੰਧ, 'wall.'

<i>Singular.</i>	<i>Plural.</i>
Nom. ਕੰਧ,	ਕੰਧਾਂ,
Obl. ਕੰਧ ਨੈ, ਦਾ, &c.,	ਕੰਧਾਂ ਨੈ, ਦਾ, &c.,
Voc. ਏ ਕੰਧੇ,	ਏ ਕੰਧੋ,

*Exc. 1.* ਬਲਾ, 'a calamity', makes its Voc. sing. ਬਲਾਏ, Nom. pl. ਬਲਾਈ or ਬਲਾਇਆਂ, Obl. pl. ਬਲਾਇਆਂ, and Voc. pl. ਬਲਾਇਓ or ਬਲਾਓ.

*Exc. 2.* ਅੱਖ, 'an eye', which belongs to the third variety, makes its plural ਅੱਖਾਂ or ਅੱਖੀਂ and ਵਸਤੂ, 'a thing', pl. ਵਸਤੂਆਂ or ਵਸਤੂ. A few feminine nouns are indeclinable; as, ਜਖੋਂ 'danger'; ਤਰਾਂ, 'manner'.

*Exc. 3.* ਕੁੜੀ, 'a girl', has an alternative form of the Voc. sing., ਕੁੜੇ.

*Obs.* Before fem. nouns in the Nom. and Obl. cases sing., ਦਾ of the Genitive becomes ਦੀ; before the Voc. sing., ਦੀ or ਦੀਏ;

Ex. ਨਿਹਾਲ ਸਿੰਹ ਦਾ ਪੁੱਤ, 'Nihāl Singh's son.'



ਨਿਹਾਲ ਸਿੰਹ ਦੀ ਧੀ, 'Nihāl Singh's daughter'.

ਨਿਹਾਲ ਸਿੰਹ ਦੀ ਧੀ ਨੂੰ, 'To Nihāl Singh's daughter.'

ਏ ਨਿਹਾਲ ਸਿੰਹ ਦੀ (or ਦੀਏ) ਧੀਏ, 'O daughter of Nihāl Singh.'

\* \* \* \* \*

#### NOTE

Occasionally we find the Nom. case used in place of the Voc., as, ਸੁਣ ਓਹ ਬੱਚਾ, 'listen child'. This is more especially the case with proper names, as in the following sentence from the *Janam Sākhī* ; ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਜੀ ਕਹਿਆ ਭਾਈ ਬਾਲਾ ਅਤੇ ਮਰਦਾਨਾ ਹੁਣ ਐਥੋਂ ਚਲਿਐ, then *Gurū Nānak* said, Brother *Bālā* and *Mardānā*, now let us go hence.'

## CHAPTER V.

## PAST TENSE OF THE SUBSTANTIVE VERB — POSTPOSITIONS. — GENITIVE AFFIX.

26. The past tense of the substantive verb, unlike the present, as given in Ch. III, undergoes inflection on account of gender. It is conjugated as follows\* :—

	<i>Masculine.</i>	<i>Feminine</i>
<i>Sing.</i> }	1. ਮੈਂ ਸਾਂ, ਸੀ, I was,	ਮੈਂ ਸੀ, I was,
	2. ਤੂੰ ਸਾਂ, ਸੀ, you were,	ਤੂੰ ਸੀ, you were,
	3. ਉਹ ਸਾਂ, ਸੀ, he was,	ਉਹ ਸੀ, she was,
<i>Plur.</i> }	1. ਅਸੀਂ ਸਾਂ, ਸੀ, ਸੇ, we were,	ਅਸੀਂ ਸੀਆਂ, we were,
	2. ਤੁਸੀਂ, ਸਉ, ਸੀ, ਸੇ, you were,	ਤੁਸੀਂ ਸੀਆਂ, we were,
	3. ਉਹ ਸਨ, ਸੀ, ਸੇ, they were.	ਉਹ ਸੀਆਂ, ਸਨ, they were.

27. Most of the postpositions employed in Panjābī were originally nouns used in the inflected form. They are with a very few exceptions construed with the Genitive case, the Genitive affix being with many of them optionally left unexpressed. When expressed it is put in the form that it assumes before masculine nouns in the Obl. cases sing. Thus we may say ਘਰ ਵਿੱਚ or ਘਰ ਦੇ ਵਿੱਚ, 'in the house'; ਪਹਾੜ ਉੱਤੇ or ਪਹਾੜ ਦੇ ਉੱਤੇ 'on the hill'; ਖੂਹ ਕੋਲ਼ or ਖੂਹ ਦੇ ਕੋਲ਼, 'by the well.'

*Exc.* ਨਿਆਈਂ, 'like', and ਵਲ, 'toward', are treated as feminines, the Gen. affix taking the form ਦੀ, while ਰਾਹੀਂ, 'by means of,' and ਲਈ, 'for', may be preceded by ਦੇ or ਦੀ; as,

ਬਿਰਛ ਦੀ ਨਿਆਈਂ, 'like a tree.'

ਪਿੰਡ ਦੀ ਵਲ, 'toward the village,'

ਗੁਰੂਆਂ ਦੇ (or ਦੀ) ਰਾਹੀਂ, 'by means of the Gurús.'

\*Other forms are given in the Note at the end of this Chapter.

ਕੁੜੀ ਦੇ (or ਦੀ) ਲਈ, 'for the girl'.

*Obs.* Before fem. nouns in the Nom. or Obl. cases pl. ਦਾ of the Genitive becomes ਦੀਆਂ; before the voc. pl. ਦੀਓ.

28. For convenience of reference all the inflected forms of the Genitive affix are now given in the following Table, with examples illustrating their use.

BEFORE A GOVERNING WORD IN THE

<i>Masculine.</i>		<i>Feminine</i>
<i>Sing.</i>	Nom. ਦਾ,	ਦੀ,
	Obl. ਦੇ,	ਦੀ,
	Voc. ਦੇ, ਦਿਆ,	ਦੀ, ਦੀਏ,
<i>Plur.</i>	Nom. ਦੇ,	ਦੀਆਂ.
	Obl. ਦੇ, ਦਿਆਂ,	ਦੀਆਂ,
	Voc. ਦੇ, ਦਿਓ.	ਦੀਓ.

Examples are ;

Masc. ਘੋੜੇ ਦਾ ਮੂੰਹ, 'the horse's mouth.'  
 ਘੋੜੇ ਦੇ ਮੂੰਹ ਵਿੱਚ, 'in the horse's mouth'.  
 ਏ ਕਾਲੂ ਦੇ (or ਦਿਆ) ਮੁੰਡਿਆ, 'O son of Kálú'.  
 ਘੋੜੇ ਦੇ ਕੰਨ, 'the horse's ears.'  
 ਘੋੜੇ ਦੇ (or ਦਿਆਂ) ਕੰਨਾਂ ਵਿੱਚ, 'in the horse's ears'.  
 ਏ ਕਾਲੂ ਦੇ (or ਦਿਓ) ਮੁੰਡਿਓ, 'O sons of Kálú.'

Fem. ਘੋੜੇ ਦੀ ਅੱਖ, 'the horse's eye.'  
 ਘੋੜੇ ਦੀ ਅੱਖ ਵਿੱਚ, 'in the horse's eye.'  
 ਏ ਕਾਲੂ ਦੀ (or ਦੀਏ) ਧੀਏ. 'O daughter of Kálú'.  
 ਘੋੜੇ ਦੀਆਂ ਅੱਖਾਂ, 'the horse's eyes'.  
 ਘੋੜੇ ਦੀਆਂ ਅੱਖਾਂ ਵਿੱਚ, 'in the horse's eyes'.  
 ਏ ਕਾਲੂ ਦੀਓ ਧੀਓ, 'O daughters of Kálú.'

29. Note the following constructions :—

ਖੂਹ ਪਿੰਡ ਦੇ ਵਿੱਚ ਹੈ, 'the well is in the village.'

ਪਿੰਡ ਦੇ ਵਿੱਚ ਖੂਹ ਹੈ, 'there is a well in the village,' or  
'in the village (there) is a well.'

ਸਰਾਉਂ ਸੜਕ ਉੱਤੇ ਹੈ, 'the sarai is on the road.'

ਸੜਕ ਉੱਤੇ ਇੱਕ ਸਰਾਉਂ ਹੈ, 'there is a sarai on the road.'

ਮੋਚੀ ਟੋਭੇ ਦੇ ਕੋਲ਼ ਸੀ, 'the shoemaker was by the pond.'

ਟੋਭੇ ਦੇ ਕੋਲ਼ ਮੋਚੀ ਸੀ, 'the *shoemaker* was by the pond.'

In these examples the effect of placing the adverbial clause first is to throw the emphasis on the subject.

\* \* \* \* \*

#### NOTE.

#### ON THE SUBSTANTIVE VERB.

30. The substantive verb in Panjābī exhibits a remarkable variety of forms, especially in the past tense. Some of these are seldom heard, being used perhaps over a limited area, but all of them I think would be readily understood in most parts of the province. The forms in most general use have been given in this and the third Chapter. The full conjugation, so far as I am acquainted with it, is now given, though it is very likely that there may be, besides these, other forms having a local currency.

#### PRESENT TENSE.

	<i>Masculine</i>	<i>Feminine</i>	
<i>Singular.</i>	1. ਮੈਂ ਹਾਂ, ਹਾਂਗਾ, ਹੈਂ, 2. ਤੂੰ ਹੈਂ, ਹੈਂਗਾ, ਏਂ, 3. ਉਹ ਹੈ, ਹੈਗਾ, ਹੈਸੁ, ਹਈ, ਈ, ਈਂ, ਏ, ਨੇ,	ਹਾਂਗੀ, ਹੈਂਗੀ, ਹੈਗੀ,	All the other forms as in the Masc., with the exception of that in ਗ਼.
<i>Plural.</i>	1. ਅਸੀਂ ਹਾਂ, ਹਾਂਗੇ, ਹੈਂਗੇ 2. ਤੁਸੀਂ ਹੋ, ਹੋਂ, ਹੋਗੇ, ਹੈਗੇਓ, 3. ਉਹ ਹਨ, ਹੈਨਗੇ, ਹੈਂਗੇ, ਹੈਨ, ਹੈਨੀ, ਹੈਨਿ, ਹੈਨਸੁ, ਨੇ.	ਹਾਂਗੀਆਂ, ਹੈਂਗੀਆਂ, ਹੋਗੀਆਂ, ਹੈਨਗੀਆਂ, ਹੈਂਗੀਆਂ,	

#### PAST TENSE.

##### *Masculine.*

<i>Sing.</i>	1. ਮੈਂ ਸਾ, ਸਾਗਾ, ਸੀ, ਸੀਗਾ, ਸਾਂ, ਸਾਂਗਾ, ਥਾ, ਹੈਸਾਂ, 2. ਤੂੰ ਸਾ, ਸਾਗਾ, ਸੀ, ਸੀਗਾ, ਥਾ, ਹੈਸੀ, 3. ਉਹ ਸਾ, ਸਾਗਾ, ਸੀ ਸੀਗਾ, ਥਾ, ਹੈਸੀ, ਸਾਈ,
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- Plur. { 1. ਅਸੀਂ ਸੇ, ਸੇਗੇ, ਸੀ, ਸੀਗੇ, ਸਾਂ, ਸਾਂਗੇ, ਥੇ, ਹੈਸੇ,  
2. ਤੁਸੀਂ ਸੇ, ਸੇਗੇ, ਸੀ, ਸੀਗੇ, ਥੇ, ਹੈਸੇ, ਸਉ,  
3. ਉਹ ਸੇ, ਸੇਗੇ, ਸੀ, ਸੀਗੇ, ਸਨ, ਸਨਗੇ, ਸੈਨ, ਸਾਨ, ਥੇ, ਹੈਸਨ.

*Feminine.*

- Sing. { 1. ਮੈਂ ਸੀ, ਸੀਗੀ, ਸਾਂ, ਸਾਂਗੀ, ਥੀ, ਹੈਸਾਂ,  
2. ਤੂੰ ਸੀ, ਸੀਗੀ, ਥੀ, ਹੈਸੀ,  
3. ਉਹ ਸੀ, ਸੀਗੀ, ਥੀ, ਹੈਸੀ, ਸਾਈ,  
Plur. { 1. ਅਸੀਂ ਸੀਆਂ, ਸੀਗੀਆਂ, ਸਾਂ, ਸਾਂਗੀਆਂ, ਥੀਆਂ, ਹੈਸੀਆਂ,  
2. ਤੁਸੀਂ ਸੀਆਂ, ਸੀਗੀਆਂ, ਥੀਆਂ, ਹੈਸੀਆਂ, ਸੀਓ.  
3. ਉਹ ਸੀਆਂ, ਸੀਗੀਆਂ, ਸਨ, ਸਨਗੀਆਂ, ਸੈਨ, ਸਾਨ, ਥੀਆਂ, ਹੈਸਨ.

31. That variation of the past tense which ends in ਗਾ, (ਸਾਗਾ, ਸੀਗਾ, &c.,) is, so far as I know, peculiar to Punjábí. In the present tense however this form is used in the dialect of Kanauj. Thus, sing. 1. ਹੂੰ, 2. ਹੈਗਾ, ਹੈਗੇ, 3. ਹੈਗਾ, ਹੈਗੇ; pl. 1. ਹੈਂ, ਹੈਗੇ, 2. ਹੋ, 3. ਹੈਂ, ਹੈਗੇ. These forms are colloquial throughout the central doáb, the country lying between the Ganges and Jumná.\*

32. The form ਹੈਂ in the 1st pers. of the pres. tense belongs to the Jullundur doáb.

33. In the Lahore district ਨੇ is often used redundantly, as in the following examples :—

ਹੋਰ ਜੋ ਕੁਝ ਦਾਨ ਦਹੇਜ ਧੀ ਵਾਲਿਆਂ ਦਿੱਤਾ ਸਾ ਨੇ ਉਹ ਬੀ ਸਭ ਕੁਝ ਚਾ ਲੀਤਾ, 'whatever other bridal portion the girl's family gave, the whole of that too he took up'; ਇਹ ਬੀ ਆਖ ਦਿੱਤਾ ਸਾ ਨੇ, 'this too he said'; ਜਾਂ ਆਪਣੇ ਭਿਰਾਉ ਨੂੰ ਰੋਂਦੇ ਡਿੱਠਾ ਨੇ ਤਾਂ ਅੱਗ ਭੜਕ ਉੱਠੀ, 'when he saw his brother crying the fire flared up,' i. e. he flew into a rage.

34. In the central districts of the Panjáb ਜੇ is very commonly used in place of ਹੈ or ਹਨ. Thus, ਇਨ੍ਹਾਂ ਬੇਈਮਾਨਾਂ ਅਸਾਡੀ ਪਤ ਗੁਆਈ ਜੇ, 'these faithless (fellows) have destroyed our honour'; ਕੇਹਾ ਉਦਾਸ ਜਿਹਾ ਵਿਖਾਲੀ ਦਿੰਦਾ ਜੇ, 'how sad he looks'; ਥਾਣੇਦਾਰ ਸਾਹਿਬ ਬਲਾਉਂਦੇ ਜੇ, the *thānedār sáhib* is calling (you).'

This ਜੇ, I take to be a corruption of ਛੇ, from the Sanskrit root *achh*. From this root a substantive verb has been formed which under various modifications is in common use in many of the languages and dialects of North India. Taking e. g., the 3rd pers. sing. and pl., (=Panjábí ਹੈ, ਹਨ., the variations are ;

\* Kellogg. § 468, and Table XVIII.

	<i>Oriyá.</i>	<i>Bengali.</i>	<i>Tirhút.</i>	<i>E. Ráj-putáná.</i>	<i>Gujrátí.</i>	<i>Naipáli.</i>
Sing.	ਅਛਿ	ਆਛੇ	ਛੇ	ਛੈ	ਛੇ	ਛ.ਫ. ਛੈ, ਛੇ
Plur.	ਅਛਿਤ	ਆਛੇਨ	ਛੇਂ	ਛੈ	ਛੇ	ਛਨ &c.

In the dialects of Hindí current in Kumaon and Garhwál, as also in the Maithilí, this root prevails. The last named dialect is extraordinarily prolific of forms derived from it, furnishing no less than seventeen for the 3rd pers. pl. masc. alone.\*

In Bengali, according to Beames ਛ is corrupted colloquially to ਚ. It is also commonly pronounced ਸ, though ਛ is written.† In Gujrátí ਕਰੇ ਛੇ = Panj. ਕਰਦਾ ਜੇ (ਹੈ), 'he does'; ਆਪਯੋ ਛੇ = ਦਿੱਤਾ ਜੇ, 'he has given.' In Mārāṭhí and Sindhí ਛ is changed to ਸ, and so in Panjábí, whence the forms ਸਾ, ਸੀ &c. This interchange of ਸ and ਛ in Panjábí is occasionally heard; e. g., ਛਤੀਰ for ਸਤੀਰ, 'a beam'; ਛੜਕ for ਸੜਕ, 'a road.' In Mārāṭhí it is more common still, ਛ being almost universally written and pronounced ਸ; e. g., Hindí, ਛੁਰੀ, Mārāṭhí ਸੁਰੀ, 'a knife'; H. ਰੀਛ, M. ਰੀਸ, 'a bear.‡ The same interchange of letters occurs also in some cases in Mārwārí.

35. As regards ਹੈਸੁ and ਹੈਨਸੁ in the present 3rd sing. and pl., it is perhaps not proper to treat them as regular forms of the verb. Kellogg (§ 469. a) speaks of a practice that the natives of Mārwar have of attaching, not only to the substantive verb but to others also, various unmeaning letters and syllables, among which is ਸ, and he gives as an example ਛੈਸ, ਛੈ being the equivalent of ਹੈ, 'you are,' with ਸ redundant tacked to it. He suggests in a note however that ਸ may possibly be an old inflexional ending. Whatever it is, ਸੁ in Panjábí seems to correspond to it, and apparently it may be added to any verb, as in the following examples; ਤੇਰੇ ਪੋਤੇ ਸਾਡ ਬਾਲਕ ਨੂੰ ਮਾਰ ਘਤਿਆਸੁ, 'your grandson has killed our child'; ਮੁਰਦੇ ਨੂੰ ਚਿਕਾ ਪੁਰ ਲਜਾ ਰਖਿਆਸੁ, 'taking away the corpse they laid

\*Kellogg. Table XVIII. p. 304. Grierson, v. 38, 39.

†Hoernle, §514, and Foot Note, p. 349.

‡Hoernle, § 11.

it on the funeral pile.' There is a Sanskrit root  $\text{अस्}$ , 'to be,' to which possibly it may be found that this is to be referred.

36. The form  $\text{ਹੈਸਾਂ}$ ,  $\text{ਹੈਸੀ}$ , &c., of the past tense, is peculiar, being a combination of the present and past, and means literally 'was is,' i. e., at some past time it could be said 'it is.' That these are really two separate words referring a present state to the past is evident from the fact that in the negative form the two are nearly always separated by the negative particle  $\text{ਨ}$  or  $\text{ਨਹੀਂ}$  intervening. Thus we say  $\text{ਉਹ ਦਾ ਕੋਈ ਪੁੱਤ ਹੈ ਨਹੀਂ ਸੀ}$ , 'he had no son';  $\text{ਉਹ ਉਥੇ ਹੈ ਨਹੀਂ ਸੀ}$ , 'he was not there.' English idiom fails to express this refinement, but it is something like this, "the fact was this, 'he has no son'." "The fact was this, 'he is not there'." In the negative form  $\text{ਸੀ}$  is often changed to  $\text{ਸ}$ , the particle  $\text{ਨ}$  being prefixed to it; as  $\text{ਉਹ ਉਥੇ ਹੈ ਨਸੇ}$ , 'he was not there,' and not unfrequently, in the Ludhiana district at any rate we even hear  $\text{ਥਾ ਨਸੇ}$ , 'was not,' where  $\text{ਥਾ}$  gives great emphasis to the verb.

37. Hoernle (§ 514) gives the pres. tense as sing. 1.  $\text{ਸਾਂ}$  2.  $\text{ਸੀ}$  3.  $\text{ਸੀ}$ ; pl. 1.  $\text{ਸਾਂ}$  2.  $\text{ਸ}$  ? ( $\text{ਸਉਂ}$ ?) 3.  $\text{ਸਣ}$  ( $\text{ਸਨ}$ ?), and the past as, sing. 1. 2. 3.  $\text{ਸਾਂ}$ , pl. 1. 2. 3.  $\text{ਸੇ}$ , and says, 'The forms of the present have assumed the sense of the habitual past.' On what he bases this distinction I do not know. I have never heard  $\text{ਸਾਂ}$  &c. spoken in the sense either of the present or of the habitual past, nor have I in the course of reading ever found it so used. The two forms  $\text{ਸਾਂ}$  and  $\text{ਸੀ}$ , &c., are in the mouths of the people absolutely interchangeable, and have the sense of a simple preterite.

38. There is yet another type of the present tense of the substantive verb which occurs in the Lahindā dialect, and is frequently met with in the *Janam Sākhī*. It is used also for the past. Its conjugation is as follows :—

<i>Masculine.</i>		<i>Feminine.</i>	
Sing.	1. ਮੈਂ ਆਹਾ,		ਮੈਂ ਆਹੀ,
	2. ਤੂੰ ਆਹੇ,		ਤੂੰ ਆਹੀ,
	3. ਉਹ ਆਹਾ,		ਉਹ ਆਹੀ,
Plural	1. ਅਸੀਂ ਆਹੇ,		ਅਸੀਂ ਆਹੀਆਂ,
	2. ਤੁਸੀਂ ਆਹੇ,		ਤੁਸੀਂ ਆਹੀਓ,
	3. ਉਹ ਆਹੇ,		ਉਹ ਆਹੀਆਂ.



This is only a variation of ਹਾਂ, ਹੈ the forms in common use, and occurs in many of the Indian dialects, e. g. in the sing.;

	<i>Sindhī.</i>	<i>Mārāṭhī</i>	<i>Old Baiswārī.</i>	<i>Braj.</i>	<i>High Hindi</i>	<i>Panjābī.</i>
1st Pers.	ਆਹਿਯਾਂ	ਆਹੇਂ	ਅਹਉਂ	ਹੈਂ	ਹੂੰ	ਹਾਂ, ਆਹਾ
3rd „	ਆਹੇ	ਆਹੇ	ਅਹਇ, ਅਹੈ, ਆਹਿ	ਹੈ	ਹੈ	ਹੈ, ਆਹਾ

The full conjugation of this tense in Sindhī, which is next door neighbour to Panjābī, is :—

Sing. 1. ਆਹਿਯਾਂ 2. ਆਹੇਂ, ਆਹੀਂ 3. ਆਹੇ,

Plur. 1. ਆਹਿਯੋ 2. ਆਹਿਯੋ 3. ਆਹਿਨਿ, ਆਹੀਨਿ,\*

Thus, Sindhī ਹਲੰਦੇ ਆਹੇ = Panj. ਉਹ ਜਾਂਦਾ ਆਹਾ or ਹੈ; ਪੜ੍ਹਦੇ ਆਹਿਯਾਂ = ਮੈਂ ਪੜ੍ਹਦਾ ਆਹਾ or ਹਾਂ.

39. In § 36 a negative form of the substantive verb was noted, which is formed by ਨ + ਸੋ = ਨਸੋ, 'was not.' This is used in the three persons of the past tense sing. and pl., both masc. and fem. A similar combination of ਨ with ਆਹਾ, making ਨਾਹਾ, 'am not', 'is not', &c., is met with in the *Janam Sākhī*. This is analogous to the negative form of this tense in Mārāṭhī, which is, Sing. 1. ਨਾਹੀਂ 2. ਨਾਹੀਂਸ 3. ਨਾਹੀਂ. Pl. 1. ਨਾਹੀਂ. 2. ਨਾਹੀਂ 3. ਨਾਹੀਂਤ.\* In the infinitive, from the verb ਅਸਣੇ, 'to be,' comes ਨਸਣੇ, 'not to be,' from ਅਸਤੇ 'I am'; ਨਸਤੇ, 'I am not', &c.

40. Examples from the *Janam Sākhī* of the use of ਆਹਾ are as follows :—

(1) *Present.* ਜੋ ਕਰਤਾਰ ਭੇਜਦਾ ਹੈ ਸੋ ਜੇਂਵਦੇ ਆਹੇ, 'what the Creator sends that we eat; ਤੈ ਖੁਹ ਤੁਸਾਡੇ ਤਲਕ ਕਰ ਦੇਂਦੇ ਆਹੇ,' 'We place three wells at your disposal; ਅਸੀਂ ਤੇਰੇ ਉੱਤੇ ਬਹੁਤ ਰਾਜੀ ਆਹੇ, 'I am very much pleased with you'.

(2) *Past.* ਬਾਲਾ ਸੰਧੂ ਨਾਲੇ ਆਹਾ, 'Bālā Sandhū was with (him)'; ਅੱਗੇ ਮੈਂ ਕੁਛ ਜਾਣਦਾ ਆਹਾ ਕੁਛ ਨਾਹਾ ਜਾਣਦਾ, 'formerly I knew some things, some things I did not know'; ਜਿਤਨੇ ਕਾਰਖਾਨੇ ਆਹੇ ਸੋ ਸਭੇ ਨਾਨਕ ਜੀ ਨੂੰ ਵਧਾਈਆਂ ਦੇਣ ਲੱਗੇ, 'as many as were in the shop began to congratulate Nānak'; ਰਾਤੀਂ ਜਿਤਨਾ ਪਰਵਾਰ ਕਬੀਲਾ ਵੇਦੀਆਂ ਦਾ ਆਹਾ ਤਾਂ ਸਭੇ ਗਾਵਣ ਆਇ ਬੈਠੀਆਂ, 'at night the women of the whole family of the *Vedīs* came and sat down to sing'.

\*Hoernle § 514



## CHAPTER VI.

## ADJECTIVES.

41. Most adjectives in the masculine form end in ਆ, ਈ, or a consonant. When used attributively they agree with the noun they qualify, in gender, number, and case. Those in ਆ are inflected in every respect like the Genitive suffix ਦਾ, (§ 28). Thus. :—

ਨਿੱਕਾ, 'little.'

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i>	Nom. ਨਿੱਕਾ ਮੁੰਡਾ, a little boy, Obl. ਨਿੱਕੇ ਮੁੰਡੇ ਨੈ, ਦਾ, &c., Voc. ਏ ਨਿੱਕੇ, ਨਿੱਕਿਆ ਮੁੰਡਿਆ,	ਨਿੱਕੀ ਕੁੜੀ, a little girl, ਨਿੱਕੀ ਕੁੜੀ ਨੈ, ਦਾ, &c., ਏ ਨਿੱਕੀ, ਨਿੱਕੀਏ ਕੁੜੀਏ,
<i>Plur.</i>	Nom. ਨਿੱਕੇ ਮੁੰਡੇ, Obl. ਨਿੱਕੇ, ਨਿੱਕਿਆਂ ਮੁੰਡਿਆਂ ਨੈ, ਦਾ, &c., Voc. ਏ ਨਿੱਕੇ, ਨਿੱਕਿਓ ਮੁੰਡਿਓ,	ਨਿੱਕੀਆਂ ਕੁੜੀਆਂ, ਨਿੱਕੀਆਂ ਕੁੜੀਆਂ ਨੈ, ਦਾ, &c., ਏ ਨਿੱਕੀਓ ਕੁੜੀਓ.

42. Adjectives are often used as in English, for nouns, the governed word being understood; e. g. ਉਹ ਸਿਆਣਿਆਂ ਦੀਆਂ ਗੱਲਾਂ ਹਨ, 'those are the words of the wise'; ਚੰਗੇ ਦੀ ਕਰਨੀ ਚੰਗੀ ਹੈ ਅਤੇ ਮਾੜੇ ਦੀ ਕਰਨੀ ਮਾੜੀ ਹੈ, 'the deed of a good (man) is good, and the deed of a bad (man) is bad.'

43. Adjectives ending in any vowel other than ਆ are declined in the masculine like ਭਾਈ (§ 22), and in the feminine like ਕੁੜੀ (§ 25) ; as,

ਧਰਮੀ, 'righteous', ਪੁਰਖ, 'a man', ਇਸਤ੍ਰੀ, 'a woman'.

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i>	Nom. ਧਰਮੀ ਪੁਰਖ a righteous man, Obl. ਧਰਮੀ ਪੁਰਖ ਨੈ, ਦਾ, &c., Voc. ਏ ਧਰਮੀਆ ਪੁਰਖਾ,	ਧਰਮੀ ਇਸਤ੍ਰੀ, a righteous woman, ਧਰਮੀ ਇਸਤ੍ਰੀ ਨੈ, ਦਾ &c., ਏ ਧਰਮੀਏ ਇਸਤ੍ਰੀਏ.

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Plur.</i>	Nom. ਧਰਮੀ ਪੁਰਖ,	ਧਰਮੀਆਂ ਇਸਤੀਆਂ,
	Obl. ਧਰਮੀਆਂ ਪੁਰਖਾਂ ਨੈ, ਦਾ &c.,	ਧਰਮੀਆਂ ਇਸਤੀਆਂ ਨੈ, ਦਾ, &c.,
	Voc. ਏ ਧਰਮੀਓ ਪੁਰਖੋ,	ਏ ਧਰਮੀਓ ਇਸਤੀਓ.

*Obs. 1.* The Nom. is often used for the Voc., and in the masc. Obl. pl., through laxity of usage the uninflected form is commonly used, making ਧਰਮੀ ਪੁਰਖਾਂ ਦਾ, &c., though this can hardly be regarded as grammatical.

*Obs. 2.* Adjectives in ਈ sometimes form their fem. in ਏ, as ਪਾਪੀ, *m.*, ਪਾਪਣ, *f.*, 'sinful'; ਭਾਗੀ, *m.*, ਭਾਗਣ, *f.*, 'fortunate.' This form occurs chiefly, though not exclusively, when the adjective is used for a noun, or in the predicate; e. g., ਉਹ ਪਾਪੀ ਇਸਤੀ ਹੈ, 'she is a sinful woman'; ਉਹ ਪਾਪਣ ਹੈ, 'she is a sinner.' We may however also say ਪਾਪਣ ਇਸਤੀ.

44. Adjectives ending in a consonant are not usually inflected except when employed as nouns, or in the predicate. When inflected the masculine is declined like ਮਨੁਖ (§ 22), and the feminine like ਕੰਧ (§ 25); as,

ਬੁੱਧਵਾਨ, 'wise.'

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i>	Nom. ਬੁੱਧਵਾਨ ਪੁਰਖ, a wise man,	ਬੁੱਧਵਾਨ ਤੀਮੀਂ, a wise woman,
	Obl. ਬੁੱਧਵਾਨ ਪੁਰਖ ਨੈ, ਦਾ, &c.,	ਬੁੱਧਵਾਨ ਤੀਮੀਂ ਨੈ, ਦਾ, &c.,
	Voc. ਏ ਬੁੱਧਵਾਨਾ ਪੁਰਖਾ,	ਏ ਬੁੱਧਵਾਨੇ ਤੀਮੀਏਂ,
<i>Plur.</i>	Nom. ਬੁੱਧਵਾਨ ਪੁਰਖ,	ਬੁੱਧਵਾਨਾਂ ਤੀਮੀਆਂ,
	Obl. ਬੁੱਧਵਾਨਾਂ ਪੁਰਖਾਂ ਨੈ, ਦਾ, &c.,	ਬੁੱਧਵਾਨਾਂ ਤੀਮੀਆਂ ਨੈ, ਦਾ, &c.,
	Voc. ਏ ਬੁੱਧਵਾਨੋ ਪੁਰਖੋ,	ਏ ਬੁੱਧਵਾਨੋ ਤੀਮੀਓਂ.

N.B. Numerals, with some exceptions which will be noted hereafter, must always be inflected. Thus :—  
ਦਸ, 'ten'.

<i>Masculine.</i>	<i>Feminine.</i>
Nom. ਦਸ ਪੁਰਖ, ten men,	ਦਸਾਂ ਤੀਮੀਆਂ, ten women,
Obl. ਦਸਾਂ ਪੁਰਖਾਂ ਨੈ, ਦਾ, &c.,	ਦਸਾਂ ਤੀਮੀਆਂ ਨੈ, ਦਾ, &c.,

45. Adjectives when used attributively immediately precede the noun they qualify ; as ਕਾਲਾ ਸੱਪ, 'a black snake,' but may for emphasis be thrown forward; as, ਘਰ ਵਿੱਚ ਮਾਲ ਬਹੁਤ ਹੈ, 'there is much merchandise in the house.' When used predicatively they follow the noun ; as, ਉਹ ਸੱਪ ਕਾਲਾ ਹੈ, 'that snake is black.'

\* \* \* \* \*

#### NOTE.

46. In my father's grammar (§ 47) it is said that adjectives which terminate in a consonant are not inflected. He could not have had in mind their use as nouns, or when in the predicate they follow the qualified noun. It would of course be impossible to say in the plural ਬੁੱਧਵਾਨ ਦੀਆਂ ਗੱਲਾਂ for ਬੁੱਧਵਾਨਾਂ ਦੀਆਂ ਗੱਲਾਂ, 'the words of the wise,' ਗਰੀਬ ਨੂੰ for ਗਰੀਬਾਂ ਨੂੰ, 'to the poor.' These may fairly be regarded as nouns, and probably he thought of them as such. When adjectives of this class occur in the predicate, no doubt owing to carelessness in speaking, the inflection may often be neglected, yet such a usage cannot be regarded as grammatical. We might hear, e.g., ਉਹ ਸਾਧਣੀਆਂ ਵਡੀਆਂ ਭਾਗਵਾਨ ਹਨ, but an accurate writer would say ਵਡੀਆਂ ਭਾਗਵਾਨਾਂ or ਵਡੀਆਂ ਭਾਗਵਾਨਣੀਂ. I am inclined to think that in this respect colloquial usage is influenced very much by the number of syllables in the word. If one were to give his attention to it it would probably be found that a long word would less frequently be expressed in the inflected form than a short one because it involves the further lengthening of it by the addition of a syllable.

47. As regards adjectives of the class under discussion, when in the attributive construction, I have ventured to modify the statement that they are not inflected, because I find that by good writers whose style can be thoroughly trusted this is at any rate not always the case. The following examples are taken from Lálá Bihári Lál's little book *Viddiá Ratanákar*, a work of no special merit beyond the fact that it is a model of pure Panjábí idiom.

ਸਚਿਆਰਾਂ ਸਾਧਾਂ ਨੂੰ ਸਭ ਕੁਛ ਸੁੱਝਦਾ ਹੈ, 'truly religious men (true *sādhs*) understand all things.'

ਅਨੇਕਾਂ ਉਪਕਾਰਾਂ ਦੇ ਹੋਣ ਦੀ ਆਸ ਹੈ, 'there is hope that many kind deeds will be done.'

ਬਹੁਤੀਆਂ ਪਾਪਣਾਂ ਇਸਤ੍ਰੀਆਂ ਟੂਣੇ ਟੋਟਕੇ ਕਰਦੀਆਂ ਹਨ, 'many wicked women practice magical arts.'

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## CHAPTER VII.

STRUCTURE OF THE VERB.\*—PRESENT IMPERFECT,  
AND PRESENT PERFECT TENSES.

48. The Verb in Panjábí consists of three Participles, the Imperfect, the Perfect, and the Con-junctive; a Noun of Agency ; a Gerund ; fifteen finite tenses† ; and the Infinitive mood. Of the fifteen tenses three are formed from the root, six from the Imperfect, and six from the Perfect, participle, or according to another classification, five are simple tenses, i. e., expressed by a single word, and ten periphrastic, or formed by the combination of a participle with an auxiliary verb.

*Obs.* Verbal roots are of two classes, *close* and *open*, the former being those that end in a consonant, and the latter those that end in a vowel. Verbs having an open root are known as *pure* verbs, and those having a close root, as *mixed* verbs.

49. The Infinitive is formed by adding the suffix ਣਾ to the root of the verb, but if the root end in either of the cerebrals ਟ, ਢ, ਲ਼, or the letter ਰ, ਨਾ is substituted for ਣਾ.‡ Thus from the root ਲਿਖ we get ਲਿਖਣਾ ‘to write’; from ਪੁੱਛ, ਪੁੱਛਣਾ, ‘to ask’, but from ਜਾਣ, ਜਾਣਨਾ, ‘to know’, and from ਭਰ, ਭਰਨਾ, ‘to fill’, &c.

50. The Imperfect participle is formed by rejecting ਣਾ, ਨਾ, of the Infinitive, and substituting for

\* In my treatment of this subject I have largely followed Kellogg, who gives by far the best analysis of the Verb that I have met with, though I differ with him on a few minor points.

† Beames (iii. 99) says the number is almost infinite. Without going so far as that it may be admitted that several additional variations can be made by the combination of the participles with auxiliary verbs, each of which more or less modifies the meaning. Still for practical purposes the number as stated is sufficient, and one or two variations will be noted in future Chapters.

‡ Rarely ਣਾ occurs with roots ending in ਰ.

it ਦਾ. Thus ਲਿਖਣਾ, 'to write', ਲਿਖਦਾ, 'writing' ; ਪੁੱਛਣਾ, 'to ask,' ਪੁੱਛਦਾ, 'asking' ; ਕੱਢਣਾ, 'to take out', ਕੱਢਦਾ, 'taking out' ; ਭਰਨਾ, 'to fill', ਭਰਦਾ, 'filling.'

*Obs.* Open roots, and those that end in ਹ are made nasal before the suffix ਦਾ ; e. g., ਆਉਣਾ, 'to come', ਆਉਂਦਾ, 'coming', ਜਾਣਾ, 'to go', ਜਾਂਦਾ, 'going' ; ਖਾਣਾ, 'to eat', ਖਾਂਦਾ, 'eating' ; ਪੈਣਾ, 'to fall', ਪੈਂਦਾ, 'falling' ; ਗਾਹਣਾ, 'to thresh', ਗਾਹੰਦਾ, 'threshing'.

**51.** The Perfect participle is formed by substituting the suffix ਇਆ for the Imperfect ਦਾ. Thus, ਲਿਖਦਾ, 'writing,' ਲਿਖਿਆ, 'written'; ਪੁੱਛਦਾ, 'asking,' ਪੁੱਛਿਆ, 'asked'; ਭਰਦਾ, 'filling,' ਭਰਿਆ, 'filled.' Hence we derive from, e. g., the root ਲਿਖ, the three forms, ਲਿਖਣਾ, 'to write,' ਲਿਖਦਾ, 'writing,' and ਲਿਖਿਆ, 'written,' and so with all the rest. In the Vocabulary all verbs will be found under the form of the Infinitive.

*Obs. 1.* A few verbs optionally and ਆ instead of ਇਆ to form the Perfect participle ; as, ਭੱਜਣਾ, 'to run', ਭੱਜਾ, 'ran'; ਲੱਭਣਾ, 'to find', ਲੱਭਾ, 'found' ਬੈਠਣਾ, 'to sit,' ਬੈਠਾ, 'seated.' Roots ending in ਏ necessarily and only ਆ ; as, ਕਹਿਣਾ, 'to say' ਬਹਿਣਾ, 'to sit,' 'to flow,' ਲਹਿਣਾ, 'to descend,' ਰਹਿਣਾ, 'to remain,' &c., of which the Perfect participles are ਕਹਿਆ, ਬਹਿਆ, ਲਹਿਆ, ਰਹਿਆ. Some of these however have also an irregular form, which will be noted hereafter.

*Obs. 2.* If the root ends in ਉ following ਆ the former is dropped before the suffix ਇਆ ; e. g., ਆਉਣਾ, 'to come,' ਆਇਆ, 'come' ; ਪਾਉਣਾ, 'to put,' ਪਾਇਆ, 'put'. The letter ਹ being a mere aspirate, and not in the full sense a distinct consonant, roots in which it intervenes between ਆ and the final ਉ conform to the same rule ; as ਚਾਹੁਣਾ, 'to wish,' ਚਾਹਿਆ, 'wished'; ਲਾਹੁਣਾ, 'to take down,' ਲਾਹਿਆ, 'taken down.' If ਉ be preceded by any other vowel it is changed to ਵ; as, ਜੀਉਣਾ, 'to live,' ਜੀਵਿਆ, 'lived'; ਸੇਉਣਾ, 'to serve,' ਸੇਵਿਆ, 'served.'

**52.** The Imperfect participle always presents an action or a state as in progress; the Perfect presents it as complete; and the same is true of the

tenses formed from them. Action in progress is expressed by one or other of the six tenses of the Imperfect participle, and action completed, by one of those derived from the perfect participle. These twelve will be spoken of collectively as the *Participial Tenses*. They are distributed under two groups, and are arranged in six pairs, as follows :—

## GROUP I.

*Tenses from the Imperfect Participle.*

1. Indefinite Imperfect.
2. Present Imperfect.
3. Past Imperfect.
4. Contingent Imperfect.
5. Future Imperfect.
6. Negative Contingent Imperfect.

## GROUP II.

*Tenses from the Perfect Participle.*

1. Indefinite Perfect.
2. Present Perfect.
3. Past Perfect.
4. Contingent Perfect.
5. Future Perfect.
6. Negative Contingent Perfect.

53. The natural order to be followed in treating of this subject would be the one given above, but it will be more convenient, in order to acquire a rapid facility in the construction of sentences, to study those first which are most commonly used. We shall begin therefore with those of the second pair, the *Present Imperfect* and the *Present Perfect*, the former representing an action as incomplete, or in progress, and the latter, as complete, at the present time. These are formed by adding to the Imperfect and Perfect participles respectively the present tense of the substantive verb., e.g., from  $\text{ਮੁੜਨਾ}$ , 'to return,'  $\text{ਮੈਂ ਮੁੜਦਾ ਹਾਂ}$ , 'I return,' or 'am returning,'  $\text{ਮੈਂ ਮੁੜਿਆ ਹਾਂ}$ , 'I have returned.'



54. The participial endings are inflected to ਏ in the masculine plural, and in the feminine, to ਈ for the singular, and ਈਆਂ for the plural. Thus :—

PRESENT IMPERFECT.		
ਆਉਣਾ, 'to come.'	Imp. part., ਆਉਂਦਾ.	Perf. part., ਆਇਆ.
<i>Masculine.</i>		
Sing.	1. ਮੈਂ ਆਉਂਦਾ ਹਾਂ,	I come, am coming.
	2. ਤੂੰ ਆਉਂਦਾ ਹੈਂ,	You come, are coming.
	3. ਉਹ ਆਉਂਦਾ ਹੈ,	He, she, comes, is coming.
Plur.	1. ਅਸੀਂ ਆਉਂਦੇ ਹਾਂ,	We come, are coming.
	2. ਤੁਸੀਂ ਆਉਂਦੇ ਹੋ,	You come, are coming.
	3. ਉਹ ਆਉਂਦੇ ਹਨ,	They come, are coming.
<i>Feminine.</i>		
Sing.	ਮੈਂ ਆਉਂਦੀ ਹਾਂ,	I come, am coming.
	ਤੂੰ ਆਉਂਦੀ ਹੈਂ,	You come, are coming.
	ਉਹ ਆਉਂਦੀ ਹੈ,	He, she, comes, is coming.
Plur.	ਅਸੀਂ ਆਉਂਦੀਆਂ ਹਾਂ,	We come, are coming.
	ਤੁਸੀਂ ਆਉਂਦੀਆਂ ਹੋ,	You come, are coming.
	ਉਹ ਆਉਂਦੀਆਂ ਹਨ,	They come, are coming.
PRESENT PERFECT.		
<i>Masculine.</i>		
Sing.	1. ਮੈਂ ਆਇਆ ਹਾਂ,	I have come.
	2. ਤੂੰ ਆਇਆ ਹੈਂ,	You have come.
	3. ਉਹ ਆਇਆ ਹੈ,	He, she, has come.
Plur.	1. ਅਸੀਂ ਆਏ ਹਾਂ,	We have come.
	2. ਤੁਸੀਂ ਆਏ ਹੋ,	You have come.
	3. ਉਹ ਆਏ ਹਨ,	They have come.
<i>Feminine.</i>		
Sing.	ਮੈਂ ਆਈ ਹਾਂ,	I have come.
	ਤੂੰ ਆਈ ਹੈਂ,	You have come.
	ਉਹ ਆਈ ਹੈ,	He, she, has come.
Plur.	ਅਸੀਂ ਆਈਆਂ ਹਾਂ,	We have come.
	ਤੁਸੀਂ ਆਈਆਂ ਹੋ,	You have come.
	ਉਹ ਆਈਆਂ ਹਨ,	They have come.

Observe. If a verb which is qualified by an adverbial clause has also an object, write immediately before the verb whichever is emphatic, or expresses the main thought ; as ਉਹ ਦੀਵੇ ਵਿੱਚ ਤੇਲ ਪਾਉਂਦਾ ਹੈ, 'he is pouring oil into the lamp' ; but ਉਹ ਤੇਲ ਪਾਉਂਦਾ ਹੈ, 'he is pouring oil into the lamp.'

\* \* \* \* \*



## NOTE.

55. It has been stated (§ 50) that the Imperfect participle is formed by adding ਦਾ to the root, but that open roots are made nasal before this termination. Viewed etymologically it would be more strictly accurate to say that this participle is formed by adding ਨਦਾ, whence ਜਾਂਦਾ (=ਜਾਨਦਾ), but that close roots reject the nasal before the suffix, making, e.g., ਦੇਖਦਾ, instead of ਦੇਖੰਦਾ (=ਦੇਖਨਦਾ), since this is the original form of the Imperfect participle, which is derived from the Prákrit Present participle in ਨ, *m.*, ਨਤੀ, *f.* In Hindí ਤ is retained, and ਨ universally rejected. In Panjábí ਤ is softened to ਦ, and ਨ retained in pure verbs. Sindhí agrees with Panjábí in changing ਤ to ਦ but retains ਨ in all verbs, both pure and mixed. Thus S. ਪੜ੍ਹਦੇ=P. ਪੜ੍ਹਦਾ. In some districts of the Panjáb the same form is in use, and one hears ਪੜ੍ਹਦਾ, 'reading' ਪੁਛਦਾ, 'asking.\*' Not unfrequently in Panjábí the process is reversed; ਦ=ਤ is rejected and ਨ alone is retained, whence we often hear ਪੜ੍ਹਨਾ for ਪੜ੍ਹਦਾ, 'reading'; ਮੈਂ ਦੇਖਨਾ ਹਾਂ, for ਮੈਂ ਦੇਖਦਾ ਹਾਂ, 'I see.' This must not be confounded with the infinitive, with which it has no connection, but is a legitimate, and very commonly used form of the Imperfect participle.

56 In some parts of the country the Imperfect participle is made to end in ਈਂਦਾ instead of ਦਾ, and the same with the tenses formed from it. Ex. ਲਛਮੀ ਅਤੇ ਕੁਬੇਰ ਦੀ ਲੋਕ ਪੂਜਾ ਕਰੀਂਦੇ ਹਨ, 'People worship *Lachchmí* and *Kuber*'; ਹੋਈ ਦੇ ਦਿਨ ਕਾਲਕਾ ਦੀ ਪੂਜਾ ਕਰੀਂਦੇ, 'on the day of the *Hoi* they worship *Kálká*'; ਉਸ ਦਿਨ ਕਈ ਤਰਾਂ ਦੇ ਪਕਵਾਨ ਤੇ ਪੂੜੇ ਅਤੇ ਕੜੀ ਅਰ ਪੂਰੀਆਂ ਕਚੋਰੀਆਂ ਪਕਾਕੇ ਭਾਈ ਚਾਰੇ ਵਿੱਚ ਵੰਡੀਂਦੇ ਅਤੇ ਦੇਵਾਂ ਪਿਤ੍ਰਾਂ ਦੀ ਮਾਨਤਾ ਕਰੀਂਦੇ ਨੇ, 'on that day having cooked several different kinds of sweet and batter cakes and gruel and fritters they distribute them among their caste fellows, and worship the gods and their ancestors'; ਤੇਰਾ ਲਾਲਾ ਲਹੌਰ ਰਹਿੰਦਾ ਸੁਣੀਂਦੇ ਹਾਂ, 'I hear your father lives in Lahore.'

This form is to be connected with the Sindhí, in which language the Imperfect participle, for transitive verbs in ਈਂਦੇ; as e. g., from the root ਭਰ, 'fill,' ਭਰੀਂਦੇ *m.* ਭਰੀਂਦੀ *f.*, 'filling.'

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\*Beams iii. 122, 123.

## CHAPTER VIII.

### PERSONAL PRONOUNS.

57. The personal pronouns are ਮੈਂ 'I', ਤੂੰ, 'thou', 'you', ਉਹ, 'he', 'she', 'it.' This last is, as has already been stated, a demonstrative pronoun, meaning 'that', but as it is used for the third personal it is convenient to include it under this head. These are declined as follows :—

#### FIRST PERSON, ਮੈਂ, 'I'.

##### *Singular.*

N.	ਮੈਂ, I,
I.	ਮੈਂ, I,
G.	ਮੇਰਾ, 'of me, my, mine,
D.	ਮੈਨੂੰ, to me,
Ac.	ਮੈਨੂੰ, me,
Ab.	ਮੇਠੇ, ਮੇਥੀਂ, ਮੈਥੋਂ, ਮੈਥੀਂ ; from, by, me,
L.	ਮੇਰੇ ਪੁਰ, on me.

##### *Plural.*

ਅਸੀਂ, we,
ਅਸੀਂ, ਅਸਾਂ, we,
ਅਸਾਡਾ, ਸਾਡਾ, of us, our, ours,
ਅਸਾ (ਸਾ) ਨੂੰ, to us,
ਅਸਾ (ਸਾ) ਨੂੰ, us,
ਅਸਾ (ਸਾ) ਤੋਂ, ਥੋਂ, &c., from,
by, us,
ਅਸਾਂ ਪੁਰ, on us.

#### SECOND PERSON, ਤੂੰ, 'thou,' 'you.'

##### *Singular.*

N.	ਤੂੰ, thou, you,
I	ਤੈਂ, thou, you,
G.	ਤੇਰਾ, of you, your, yours,
D.	ਤੈਨੂੰ, to you,
Ac.	ਤੈਨੂੰ, you,
Ab.	ਤੇਠੇ, ਤੇਠੋਂ, ਤੈਥੋਂ, from, by, you,
L.	ਤੇਰੇ ਪੁਰ, on you.

##### *Plural.*

ਤੁਸੀਂ, you,
ਤੁਸੀਂ, ਤੁਸਾਂ, you,
ਤੁਸਾਡਾ, ਤੁਹਾਡਾ, ਬੁਘਾਡਾ, of you, your, yours,
ਤੁਸਾ (ਤੁਹਾ) ਨੂੰ, to you,
ਤੁਸਾ (ਤੁਹਾ) ਨੂੰ, you,
ਤੁਸਾਂ (ਤੁਹਾਂ) ਤੋਂ, ਥੋਂ, &c., from, by, you,
ਤੁਸਾਂ ਪੁਰ, on you.

## THIRD PERSON, ਉਹ, 'he,' 'she,' 'it'.

*Singular.**Plural.*

N. ਉਹ, ਅਹੁ; ਔਹ, he, she, it,	ਓਹ, they,
I. ਉਨ, ਓਨ, ਉਹ (ਉਸ) ਨੈ, he, &c.,	ਉਨ੍ਹੀਂ, ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਨੈ, they,
G. ਉਹ (ਉਸ, ਓਸ) ਦਾ, of him, his, &c.,	ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਦਾ, of them, their theirs,
D. ਉਹ (ਉਸ, ਓਸ) ਨੂੰ, to him,	ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਨੂੰ, to them,
Ac. ਉਹ(ਉਸ, ਓਸ) ਨੂੰ, him, &c.	ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਨੂੰ, them,
Ab. ਉਹ(ਉਸ, ਓਸ) ਤੋ, ਥੋਂ &c. from, by, him,	ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਤੋ ਥੋਂ, &c., from, by, them,
L. ਉਸ(ਓਸ)ਪੁਰ, on him, &c.	ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਪੁਰ, on them.

58. The Genitive sing. and pl. of the first and second personal pronouns are used as pronominal adjectives, and are inflected to agree with the governing noun exactly as the Genitive suffix ਦਾ is. (§28) Thus ;

ਮੇਰਾ ਪੁੱਤ, 'my son.'

ਮੇਰੇ ਪੁੱਤ, 'my sons'.

ਮੇਰਿਆਂ (or ਮੇਰੇ) ਪੁੱਤਾਂ ਨੂੰ, 'to my sons.'

ਮੇਰੀ ਧੀ, 'my daughter.'

ਮੇਰੀਆਂ ਧੀਆਂ, 'my daughters.'

ਮੇਰੀਆਂ ਧੀਆਂ ਨੂੰ, 'to my daughters.'

And so with ਤੇਰਾ, ਸਾਡਾ, and ਤੁਹਾਡਾ.

59. The verb ਜਾਣਾ, 'to go,' is irregular in the formation of its Perfect participle, making ਗਿਆ or ਗਇਆ, 'went,' which is inflected to ਗਏ in the masc. pl., and to ਗਈ and ਗਈਆਂ in the fem. sing. and pl. respectively.

\* \* \* \* \*

## NOTE

60. The true Nom. sing. of the 1st pers. pronoun is not



ਮੈਂ but ਹਉ or ਹਉਂ, from the Sanskrit अहं or अहम्; and ਮੈਂ, which is derived from the Sanskrit Instrumental case मया through the Prākṛit ਮਯੈ, is both in Panjābī and in Hindī the Instrumental only. The form ਹਉਂ is frequently met with in Hindī and Panjābī poetry, and in the Dogar dialect of Panjābī, which prevails in a northern direction from Lahore it is still used colloquially in the Nom., and has been transferred to the Instrumental as well. Elsewhere it has been entirely superseded by the old Instrumental ਮੈਂ, and must be regarded as, for practical purposes, obsolete.\* Examples from the *Janam Sākhī* are; ਹਉ ਫਿਰਾਂ ਉਦਾਸੀ, 'I wander about as an udasī†'; ਏ ਮਾਤਾ ਜੀ ਹਉ ਰੱਜਿਆ ਹੋਇਆ ਹਾਂ, 'mother I am satiated.'

61. In the central Panjāb ਅਸਾਂ and ਤੁਸਾਂ are used in the Nominative; as, ਚਲੋ ਅਸਾਂ ਬੀ ਵੇਖ ਆਇਯੋ, 'come let us too go and see'; ਅਸਾਂ ਤੇ ਤੁਹਾ ਨੂੰ ਵੇਖ ਵੇਖ ਰਾਜੀ ਹੁੰਦੇ ਰਹਿਨੇ ਹਾਂ, 'As I gaze on you I remain happy.' I do not remember to have heard this in the Ludhiana district, where in the Nom. ਅਸੀਂ and ਤੁਸੀਂ are universally used.

62. An uninflected form, not unfrequently heard in the villages, more especially in the Málwā dialect, is ਆਪਾਂ, 'we,' 'us.' This is used in all the cases of the plural. Thus; ਮਾਲਵੇ ਦੇਸ ਤੇ ਆਪਾਂ ਆਏ ਹਾਂ, 'we have come from the Málwā region'; ਇਹ ਕੇਸ ਆਪਾਂ ਦੇ ਦੇਸ ਸਭ ਲੋਕ ਰੱਖਦੇ ਹਨ, 'in our country everybody wears this Kes‡'; ਤੜਕੇ ਆਪਾਂ ਤੁਰਨਾ ਹੋਵੇ, 'we must start early in the morning'; ਆਪਾਂ ਆਪੇ ਆ ਜਾਮਾਂਗੇ, 'we will come of our own accord'; ਆਪਾਂ ਮੱਤ ਦੀ ਗੱਲ ਕੀਤੀ, 'I (we) spoke by way of advice,' lit., 'a word of counsel'; ਆਪਾਂ ਨੂੰ, 'to us'; ਆਪਾਂ ਤੇ, 'by us,' &c.

63. In the Dat. and Acc. pl. ਹਮਾ ਨੂੰ and ਤੁਸਾ ਨੂੰ are used on the eastern border of the province for ਸਾ ਨੂੰ and ਤੁਹਾ ਨੂੰ respectively, and sometimes we hear these forms in the Ludhiana district.

\*Cf Beames ii. 302, 303. J. Newton § 51.

† A class of Hindu fakeers.

‡ The long hair worn by the Sikhs as a badge of their sect.



64. In the Mánjhá dialect ਤੁਪ is an alternative form for the oblique cases 2nd pers. sing.; as, ਤੁਪ ਉਸ ਦਿਨ ਹਠ ਕੀਤਾ, 'you were obstinate that day.'

65. The Instr. case sometimes employs ਨੈ affixed to the oblique form of the 2nd pers. making ਤੈਨੈ, and occasionally ਤੂੰ is used as in the Nom.; e.g. ਤੂੰ ਮੈ ਨੂੰ ਕਿੰਉ ਓਪਰੀ ਜਾਤਾ, 'why did you regard me as a stranger?' ਤੂੰ ਵਡੀ ਜਿਲ੍ਹਾ ਮਿਲ੍ਹਾ ਕਰੀ ਏ', 'you have been very slothful.'

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## CHAPTER IX.

THE OBJECT IN THE NOM. OR THE ACC. CASE.—  
 USE OF THE INSTR. CASE.—CONSTRUCTION OF  
 THE PERFECT TENSES OF TRANSITIVE VERBS.

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66. The object of the verb is put in the Accusative or the Nominative case. Sometimes it is a matter of indifference which is selected, but more frequently one or other is to be preferred, and very often one alone is admissible. It is impossible to give any rules on this subject that are universally applicable. Only long experience acquired by reading, speaking, and listening, can enable the foreigner to acquire facility in the use of these two forms. The general principle which regulates their use is concisely stated by Kellogg in his Hindí grammar (p. 397) as follows : “When it is desired to emphasize the object as specific and individual the Accusative with  $\pi$  must be used ; otherwise the Nominative form is to be preferred.”

67. Modifying this general principle, observe :—

(1) In the case of nouns denoting persons the Accusative commonly has the preference. Ex. ਸੱਦਾ ਸਿੰਹੁ ਮਜ਼ੂਰਾਂ ਨੂੰ ਢੂੰਢਦਾ ਹੈ, ‘Saddá Singh is looking for the coolies’; ਸੱਦਾ ਸਿੰਹੁ ਦਾ ਪੁੱਤ ਤੇਰੇ ਭਰਾਉ ਨੂੰ ਮਾਰਦਾ ਹੈ, ‘Saddá Singh’s son is beating your brother’ ; ਪੰਡਤ ਹੋਰੀ ਲਾਲੂ ਨੂੰ ਪੜ੍ਹਾਉਂਦਾ ਹੈ, ‘the pandit teaches Lálú.’

Yet even when the object is a person, if it be the purpose of the speaker to present it indefinitely the Nominative is often used. Thus, in the first of the three examples just given, if we wish to say that Saddá

Singh is in search of coolies, but without having any special ones in mind, we might employ the Nominative, and say ਸੱਦਾ ਸਿੰਹੁ ਮਜ਼ੂਰ ਢੂੰਢਦਾ ਹੈ, 'Saddá Singh is looking for coolies.' In the other two examples given, this would be inadmissible, because the objects, 'your brother,' and 'Lálú,' are necessarily definite and specific, and must be put in the Accusative case. Owing to this idea of indefiniteness attaching to an object in the Nominative case, it will be found, I think, that generally when it is used, the noun, if denoting a person, is plural, or is preceded by ਏਕਾ, 'a,' or an indefinite pronoun.

(2) If the object be an irrational creature, a material object, or an abstraction, the Nominative has the preference. Ex. ਮਾਲੀ ਬੂਟੇ ਲਾਉਂਦਾ ਹੈ, 'the gardener is planting shrubs'; ਲਾਲੂ ਭੇਡਾਂ ਚਾਰਦਾ ਹੈ, 'Lálú is grazing sheep'; ਮੈਂ ਤੇਰੀਆਂ ਗੱਲਾਂ ਸੁਣਦਾ ਹਾਂ, 'I hear your words.'

Here again the general principle above stated may be applied, and if it be designed to give some emphasis to the object, or to present it more definitely, we shall put it in the Accusative case. Thus, taking the first of the above examples; ਮਾਲੀ ਬੂਟੇ ਲਾਉਂਦਾ ਹੈ, 'the gardener is planting shrubs,' but ਮਾਲੀ ਬੂਟਿਆਂ ਨੂੰ ਲਾਉਂਦਾ ਹੈ, 'the gardener is planting the shrubs,' i. e., some particular shrubs previously mentioned or known. It will be seen therefore that the Accusative case in some measure supplies the place of the definite article in Panjábí.

(3) When the object of the verb occurs in proximity to a noun or pronoun in the Dative case the former is frequently expressed in the Nominative, simply to avoid the recurrence of the suffix ਨੂੰ. Hence many verbs which, besides their direct object, take also an



indirect one in the Dative, require that the former be put in the Nominative ; e. g., ਦੱਸਣਾ, 'to tell,' ਦੇਣਾ, 'to give,' ਦਿਖਾਉਣਾ, 'to show,' are followed by a direct object denoting the thing told, given, or shown, and an indirect object in the Dative denoting the person *to whom* it is told, given, or shown. The former is put in the Nominative case.

68. After all has been said it must still be confessed that these rules are useful only as a guide to the general usage of the language, not for universal application. Panjábí inclines on the whole, more I think than Hindí, to the use of the Nominative case. The Panjábí villager has as a rule a rooted antipathy to all forms of unnecessary exertion, and consequently is averse to using the Accusative, which is the longer form, when he can use the Nominative, which is the shorter. Hence his language shows a preference for the latter.

69. Transitive verbs are peculiar in those tenses which are formed from the Perfect participle (Group II § 52), and in order to use them correctly the following three rules must be carefully observed.

(1) The subject is put in the Instrumental case, *not in the Nominative*. Ex. ਮਾਲੀ ਨੇ ਇੱਕ ਬੂਟਾ ਲਾਇਆ ਹੈ, 'the gardener has planted a shrub'; ਉਸ ਨੇ ਬਲਦਾਂ ਨੂੰ ਦਾਣਾ ਚਾਰਿਆ ਹੈ, 'he has fed the bullocks gram.'

(2) If the object is in the Accusative case, whether masculine or feminine, singular or plural, the verb is always expressed in the form of the third person masculine singular, without reference to the person, gender, or number of the subject.



Ex. ਮੈਂ ਮਜ਼ੂਰ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'I have called the coolie.'  
 ਅਸੀਂ ਮਜ਼ੂਰ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'we have called the coolie.'  
 ਤੂੰ ਮਜ਼ੂਰਾਂ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'you have called the coolies.'  
 ਤੁਸਾਂ ਮਜ਼ੂਰਾਂ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'you have called the coolies.'  
 ਉਹ ਨੌ ਕੁੜੀਆਂ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'he has called the girls.'  
 ਉਨ੍ਹਾਂ ਨੌ ਕੁੜੀ ਨੂੰ ਸੱਦਿਆ ਹੈ, 'they have called the girl.'  
 ਬੁੱਢੀ ਨੌ ਮੁੰਡੇ ਨੂੰ ਮਾਰਿਆ ਹੈ, 'the old woman has beaten the boy.'

(3) If however the object is in the Nominative case the verb agrees with it in gender and number. Thus, taking ਲਿਖਣਾ, 'to write,' as an example;

If the Object is in the	Fem. Pl.					
	ਮੈਂ	ਤੂੰ	ਉਨ	ਅਸਾਂ	ਤੁਸਾਂ	ਉਨ੍ਹਾਂ
	ਲਿਖੀਆਂ	ਲਿਖੀਆਂ	ਲਿਖੀਆਂ	ਲਿਖੀਆਂ	ਲਿਖੀਆਂ	ਲਿਖੀਆਂ
	ਹਨ	ਹਨ	ਹਨ	ਹਨ	ਹਨ	ਹਨ
	Fem. Sing.					
	ਮੈਂ	ਤੂੰ	ਉਨ	ਅਸਾਂ	ਤੁਸਾਂ	ਉਨ੍ਹਾਂ
	ਲਿਖੀ ਹੈ	ਲਿਖੀ ਹੈ	ਲਿਖੀ ਹੈ	ਲਿਖੀ ਹੈ	ਲਿਖੀ ਹੈ	ਲਿਖੀ ਹੈ
	Masc. Pl.					
	ਮੈਂ	ਤੂੰ	ਉਨ	ਅਸਾਂ	ਤੁਸਾਂ	ਉਨ੍ਹਾਂ
	ਲਿਖੇ	ਲਿਖੇ	ਲਿਖੇ	ਲਿਖੇ	ਲਿਖੇ	ਲਿਖੇ
	ਹਨ	ਹਨ	ਹਨ	ਹਨ	ਹਨ	ਹਨ
	Masc. Sing.					
	ਮੈਂ	ਤੂੰ	ਉਨ	ਅਸਾਂ	ਤੁਸਾਂ	ਉਨ੍ਹਾਂ
	ਲਿਖਿਆ ਹੈ	ਲਿਖਿਆ ਹੈ	ਲਿਖਿਆ ਹੈ	ਲਿਖਿਆ ਹੈ	ਲਿਖਿਆ ਹੈ	ਲਿਖਿਆ ਹੈ

## EXAMPLES.

ਮੈਂ ਇੱਕ ਪੁਸਤਕ ਲਿਖਿਆ ਹੈ, 'I have written a book.'

ਤੁਸਾਂ ਦੋ ਪੁਸਤਕ ਲਿਖੇ ਹਨ, 'you have written two books.'

ਉਹ ਨੈ ਇੱਕ ਚਿੱਠੀ ਲਿਖੀ ਹੈ, 'he has written a letter.'

ਮੈਂ ਦੋ ਚਿੱਠੀਆਂ ਲਿਖੀਆਂ ਹਨ, 'I have written two letters.'

ਮਾਲੀ ਨੈ ਦੋ ਬੂਟੇ ਲਾਏ ਹਨ, 'the gardener has planted two shrubs'.\*

**70.** In speaking of a person of rank, or of any one to whom it is desired to show respect the verb should be put in the plural, even though the subject be singular. In the same circumstances the plural of the personal pronoun is used. Ex. ਸਰਦਾਰ ਸਾਹਿਬ ਆਏ ਹਨ, 'the *sardār sāhib* has come'; ਉਹ ਲਹੌਰ ਥੋਂ ਆਏ ਹਨ, 'he has come from Lahore.' Very commonly the plural of the first and second persons is used for the singular. Ex. ਅਸੀਂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਪੜ੍ਹਦੇ ਹਾਂ, 'I am reading the *Granth*'; † ਤੁਸੀਂ ਵਡੇ ਅੰਬੀਰ ਹੋ, 'you are very wealthy,' lit., 'a great rich man.'

**71.** When a noun has two qualifying adjuncts, one of which is an adjective, and the other a word in the Genitive case, the latter comes first ; as, ਮੇਰੀ ਸਾਰੀ ਜ਼ਮੀਨ, 'all my land.'

**72.** Usually adverbs stand immediately before the words they qualify ; as ਮੈਂ ਹੁਣੇ ਆਇਆ ਹਾਂ, 'I have just come.' If there are two adverbs, or an adverb and an adverbial clause, the one which is emphatic stands closest to the qualified word ; as, ਮੈਂ ਪਿੰਡ ਤੋਂ ਅੱਜ ਆਇਆ ਹਾਂ, 'I have come from the village *today*' ; ਮੈਂ ਅੱਜ ਪਿੰਡ ਤੋਂ ਆਇਆ ਹਾਂ, 'I have come from the *village* today.'

\* \* \* \* \*

\* Note that these rules apply to *transitive* verbs only. Others take the subject in the Nominative case and agree with it in gender and number.

† The term ਸਾਹਿਬ is commonly used with ਗ੍ਰੰਥ as a mark of respect, just as we speak of the 'Holy Bible,' and the Muhammadans, of the 'Qurán Sharíf.'

## CHAPTER X.

INDEFINITE PERFECT.—SUPPRESSION OF ੈ.—EXCEPTIONS.—DEMONSTRATIVE PRONOUNS.—NEGATIVE SENTENCES.

73. The *Indefinite Perfect* is the simple participle form without an auxiliary, and is conjugated like the Present Perfect, (§ 54). It represents the action as complete but without reference to any definite time.

Ex. ਸੁਨਿਆਰ ਨੈ ਇੱਕ ਚੁੜੀ ਬਣਾਈ, 'the goldsmith made a bracelet.'

ਉਨ ਦਸ ਚੁੜੀਆਂ ਬਣਾਈਆਂ, 'he made ten bracelets.'

ਮੈਂ ਅੱਜ ਆਇਆ, 'I came today.'

ਉਹ ਕੱਲ੍ਹ ਆਈ, 'she came yesterday'.\*

This tense is very frequently used for the Present Perfect, and must be translated accordingly; as, ਮੈਂ ਹੁਣੇ ਆਇਆ, 'I have just come,' lit., 'I just now came.'

74. The Instrumental case is often expressed without the suffix ਨੈ, the noun or pronoun being simply put in the oblique form; as ਬਾਲੇ ਆਖਿਆ, 'Bálá said' ਉਸ ਪੁੱਛਿਆ, 'he asked.' Nouns that are not inflected in the Instrumental case appear in the Nominative form; as, ਪੰਡਤ ਜੀ ਆਖਿਆ, 'the pandit said,' but it must be borne in mind that the word ਪੰਡਤ here is in reality in the Instrumental case, though not appearing to be so.†

\*In the last two examples the time is definite. This is due however not to the tense of the verb, but to the notes of time supplied by the words 'today,' and 'yesterday.'

†The use of the Instrumental without the suffix is met with on nearly every page of the *Janam Sakhí*. In modern books, and in the colloquial, however, under the influence of the Urdu language which is prevailing more and more widely, this archaic and genuine Panjábí form is largely disappearing.



**75.** To the rule requiring that the perfect tenses of transitive verbs take their subject in the Instrumental case, the following verbs are an exception ; ਬਕਣਾ, 'to chatter,' ਬੋਲਣਾ, 'to speak,' 'to say,' ਭੁੱਲਣਾ, 'to forget,' ਲਿਆਉਣਾ, 'to bring,' ਲੜਨਾ, 'to fight,' and generally ਸਮਝਣਾ, 'to understand,' when no object is named, otherwise it is conjugated according to rule. Thus we may say ਉਹ ਨਹੀਂ ਸਮਝਿਆ, 'he did not understand,' but ਉਸ ਨੇ ਤੇਰੀ ਗੱਲ ਨਹੀਂ ਸਮਝੀ, 'he did not understand what you said,' lit., 'your word.'

*Obs.* The Verb ਮਾਰਨਾ, when its object is in the Nominative case, must usually be translated 'kill.'

**76.** The Demonstrative Pronouns are, the *Remote*, ਉਹ, ਅਹੁ, ਐਹ, 'that,' and the *Proximate* ਇਹ, 'this.' The declension of the former has been given (§ 57). That of the latter corresponds to it in every respect except for the change of initial ਉ, ਓ, to ਇ, and in the Nominative plural ਏ.

ਇਹ, 'this.'

<i>Singular.</i>	<i>Plural.</i>
N. ਇਹ, I. ਇਨ, ਇਹ (ਇਸ) ਨੇ, G. ਇਹ (ਇਸ) ਦਾ, D. ਇਹ (ਇਸ) ਨੂੰ, Ac. ਇਹ (ਇਸ) ਨੂੰ, Ab. ਇਹ (ਇਸ) ਤੇ, ਥੋਂ, &c., L. ਇਸ ਪੁਰ,	ਏਹ, ਇਨ੍ਹੀਂ, ਇਨ੍ਹਾਂ ਨੇ, ਇਨ੍ਹਾਂ ਦਾ, ਇਨ੍ਹਾਂ ਨੂੰ, ਇਨ੍ਹਾਂ ਨੂੰ, ਇਨ੍ਹਾਂ ਤੇ, ਥੋਂ, &c., ਇਨ੍ਹਾਂ ਪੁਰ.

(1) For ਇਸ the forms ਏਸ and ਐਸ are very frequently used; for ਇਨ, ਏਨ, and for ਇਨ੍ਹਾਂ, ਏਨ੍ਹਾਂ.

(2) Of the two Demonstratives the Instr. forms ਉਨ, ਓਨ, ਇਨ cannot be used with a noun. Thus we may say ਉਸ ਮੁੰਡੇ ਨੇ ਆਖਿਆ 'that boy said,' or ਓਨ ਆਖਿਆ, 'he



said,' but not ਉਨ ਮੁੰਡੇ ਨੇ &c. So also ਇਸ ਮੁੰਡੇ ਨੇ ਆਖਿਆ, 'this boy said,' or ਇਨ ਆਖਿਆ, 'he (this person) said,' but ਇਨ ਮੁੰਡੇ ਨੇ &c., would not be admissible.\*

(3) Very commonly for ਇਹ one hears ਅਹ, ਆਹ, or ਆਹਿ. It is indeclinable in the singular. The Nominative plural is the same as the singular, and the Oblique cases make ਅਹਾਂ or ਆਹਾਂ.

77. The Negative particles are ਨ, ਨਾ, 'not,' and ਨਹੀਂ (Sometimes written ਨਾਹੀਂ, ਨਾਹਿ), 'no,' 'not.' They are placed before the verb; as, ਉਹ ਨਹੀਂ ਆਇਆ, 'he did not come,' but when it is intended to emphasize the verb the negative particle follows it, or, in the periphrastic tenses, is inserted between the participle and the auxiliary. Ex. ਉਹ ਆਇਆ ਨਹੀਂ, 'he did not come'; ਮੈਂ ਉਸ ਨੂੰ ਦੇਖਿਆ ਨਹੀਂ ਸੀ, 'I did not see him.'

*Obs.* The subject is made emphatic by throwing it forward to occupy a position as near the verb as possible. Ex. ਮੈਂ ਉਸ ਨੂੰ ਸੱਦਿਆ, 'I called him,' but ਉਸ ਨੂੰ ਮੈਂ ਸੱਦਿਆ, 'I called him.' It becomes still more emphatic by being placed after the verb; as ਉਹ ਨੂੰ ਸੱਦਿਆ ਕਾਲੂ ਨੇ, which is almost equivalent to, 'it was Kálú who called him.'

\* \* \* \* \*

#### NOTE.

78. Colloquially the Indefinite Perfect tense is used sometimes for the immediate future. You call to a man to come, and he replies, ਮੈਂ ਆਇਆ, meaning, 'I am just coming,' or you call to him to bring a thing, and he says, ਮੈਂ ਲਿਆਇਆ, 'I am just bringing (it).'

79. Sometimes to the fem. sing. form the syllable ਆ is appended pleonastically. Ex. ਭਾਈ ਬਾਲਾ ਕਰੀ ਪੀਤ ਕੀਤੀਆ, 'Bháí Bálá have you loved (me) coldly? ਤੈਂ ਤਾ ਆਪਣੀ ਕਿਰਤ ਕੀਤੀਆ, 'you indeed have done your own (proper) work'; ਇੱਕ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਨੇਉਲ ਦੀ ਕਥਾ ਪਾ ਕੇ ਬੋਲੀਆ, 'one of them having told a story of a mongoose said.'

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\*This observation applies to that form of the Instr. case of the pronouns generally, which ends in ਨ.

80. A curious word is often heard on the lips of the untutored villager, which sounds like ਮਖਾਂ with the accent on the first syllable. This is an abbreviated form of ਮੈਂ ਆਖਿਆ, 'I said'. That is not what he means by it however. It introduces a statement of what passes in his mind, and may generally be translated, 'I thought', or 'I said to myself', or 'I meant'. Thus, ਮਖਾਂ ਤੇਰਾ ਭਰਾਉ ਆਇਆ ਹੋਣਾ, 'I thought your brother had probably come'; ਮਖਾਂ ਆਪਣਾ ਕੰਮ ਕਰ ਭਲਕੇ ਤੜਕੇ ਹੀ ਤਰਨਾ ਹੋਊ, This may, according to circumstances, mean either, 'I meant, attend to your work, we must start early in the morning', or 'I was thinking (this was what was in my mind) you had better attend to your work, we must start &c.'

81. Another peculiar form of the Indefinite Imperfect ends in ਓ or ਓਂ in both the masculine and feminine singular so that we have e.g. ਕੀਤੇ, for ਕੀਤਾ, ਕੀਤੀ, 'did', Ex. ਤਦੇ ਤੂੰ ਅੱਜ ਆ ਨਿੱਕਲਿਓ, 'that is why you came out today'; ਤੂੰ ਤਾਂ ਮਹਾ ਪੁਰਖ ਹੋਇਓ, 'you indeed have become a great man'; ਕੀ ਖੱਟਿਓ ਕੀ ਖਾਧੋ, 'what have you earned, what have you spent?' lit. 'eaten'; ਉਸ ਉਠਕਰ ਰਸੋਈ ਜੇਵੇਂ, 'he rose and ate his food.'

This form is to be traced to the Sindhī, Gujrātī and the dialects of Rājputānā. In Sindhī the Perf. part. ends in ਏਓ or ਯੋ; *m.*, and ਈ, *f.*; as ਹਲਿਓ, ਹਲੀ, 'went' = Panj. ਚਲਿਆ, or ਚਲਿਓ, *m.*, and ਚਲੀ *f.* In Gujrātī the terminations are ਯੋ, *m.*, ਈ; *f.*; as ਛਡਯੋ, ਛਡੀ, 'let go,' 'left', = Panj. ਛੱਡਿਆ, or ਛੱਡਿਓ, *m.*, ਛੱਡੀ, *f.* Throughout Rājputānā this participle ends in ਯੋ.

82. In the dialect of the Mānjhā frequently, and elsewhere occasionally, when the Indefinite Perfect has for its subject the 3rd pers. pron., the latter is placed after the verb as an inseparable suffix, in the form ਉਸ, ਓਸ, or ਓਸੁ in the singular, and ਓਨੇ in the plural. Thus, ਆਖਿਓਸ = ਉਸ ਆਖਿਆ, 'he said'; ਆਖਿਓਨੇ = ਓਨ੍ਹਾਂ ਆਖਿਆ, 'they said'. Ex. ਉੱਤਰ ਦਿੱਤੋਸ, 'he replied'; ਆਦਮੀ ਫੇਰ ਆਇਆ ਆਇ ਕਹਿਓਸ, 'the man came again, on coming he said'; ਅਸੀਰਵਾਦ ਜਾਇ ਕੀਤੋਸੁ, 'on going he gave his benediction'; ਆਖਿਆ ਮੰਨਿਉਸ, 'he minded what was said'; ਉਨ੍ਹਾਂ ਦੇ ਨਾਲ ਘੱਲ ਦਿੱਤੋਨੇ, they sent (him) with them'; ਉੱਤਰ ਦਿੱਤੋਨੇ, 'they replied'; ਤਾਂ ਇਹ ਬਗੜਾ ਕੀਤੋਨੇ, 'then they had this dispute.'

Beames (iii. 149) calls in question this explanation of the



suffix, and refers it to the Sanskrit substantive verb ॥, so that ਕੀਤੇਸ = Skr. ਕ੍ਰਿਤੇ ਸ੍ਰਿਤ. "The grammarians," he says, "suppose that ਕੀਤੇਸ is in some way a metathesis of *us ne kītā*. The Instrumental however of *uh* is not *us ne*, but *un*. *Us ne* is Hindī, and it would hardly have been resorted to in the formation of a pure dialectic type like this. Moreover in the 1st plural we have such expressions as ਖਾਂਦੇ ਸਾਂ, which is evidently *khānde sām* for *asā = asmāh*."

What bearing the last example given has upon this question it is difficult to see. ਖਾਂਦੇ ਸਾਂ is the Past Imp. formed regularly from the Imperfect participle with the auxiliary ਸਾਂ, which latter doubtless is derived from the Sanskrit root *asa*, as Beames says. If he means that ਕੀਤੇਸ = ਕੀਤਾ ਸਾਂ or ਕੀਤਾ ਸਾ he is clearly mistaken because it is never used for the Past Perf. With regard to the suffix under discussion I would remark ;

(1) While it may be conceded that ਉਸ ਨੈ is not a true Panjābī form of the Instrumental, ਉਸ and ਓਸ are, no less than ਉਨ, as in the following example from the *Janam Sākhī* ; ਉਸ ਉਠ ਕਰ ਰਸੋਈ ਜੇਵੇਂ, 'he rose and ate his food,' so that ਕੀਤੇਸ is not a metathesis for ਉਸ ਨੈ ਕੀਤਾ, but for ਉਸ ਕੀਤਾ, or ਓਸ ਕੀਤਾ.

(2) That ਕੀਤੇਸ is not analogous to ਖਾਂਦੇ ਸਾਂ is clear from the fact that when these suffixes are used no other subject is ever expressed with the verb. Thus, we may say ਕੀਤੇਸ, 'he did', but never ਉਨ ਕੀਤੇਸ or ਰਾਮ ਜਿਹੁ ਨੈ ਕੀਤੇਸ, which would make no sense. On the other hand, with ਖਾਂਦੇ ਸਾਂ a subject would be expressed as a matter of course.

(3) This form being confined, as has been said, to the Indef. Perf. an auxiliary of any kind would be out of place, and we cannot therefore suppose that ਓਸ is an auxiliary as ਸਾਂ is in the other example cited.

(4) The explanation given by Beames does not account for the suffix ਓਨੇ in the plural, which is undoubtedly an abbreviated form of ਓਨ੍ਹਾਂ or ਓਨ੍ਹਾਂ ਨੈ, and furnishes a strict analogy to the singular form ਉਸ, ਓਸ.

83. As illustrating the omission of the Instrumental case sign a few examples are given from the *Janam Sākhī*, where, as has been stated, this construction is exceedingly common. ਜਾਂ ਬਾਹਮਣ ਅੱਖੀਂ ਖੋਲੀਆਂ, 'when the brahman opened (his) eyes' ;

ਸ੍ਰੀ ਗੁਰੂ ਜੀ ਕਹਿਆ, 'the *Gurú* said' ; ਮੈਂ ਬਾਲੇ ਮੱਥਾ ਟੇਕਿਆ, 'I *Bálá* did obeisance' ; ਜਿਸ ਮੈਨੂੰ ਖਬਰ ਦਿੱਤੀ, '(he) who brought me word' ; ਅੰਮਾਂ ਬੀਬੀ ਆਪਣੇ ਪੇਕਿਆਂ ਨੂੰ ਵਧਾਈ ਭੇਜੀ, '*Ammán Bibí* sent congratulations to her father's house' ; ਕਿਸੇ ਮੇਰੇ ਉੱਤੇ ਦੁਗਲੀ ਖਾਧੀ ਹੈ, 'someone has slandered me.'

In the Braj dialect of Hindí also the case sign is often omitted in poetry, and less frequently in prose. In the Old *Baiswārī*, the language of the *Kámáyan*, this sign does not exist, the noun being put, as in Panjábí, when ਨੈ is omitted, in the oblique form simply.\*

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\*Kellogg§488,554.



## CHAPTER XI.

PAST IMPERFECT AND PAST PERFECT TENSES.—PRO-  
NOUNS.—RELATIVE SENTENCES.

84. The third pair of participial tenses consists of the *Past Imperfect* and the *Past Perfect*. They are formed by adding to the Imperfect and Perfect participles respectively the past tense of the substantive verb. The first represents an act as incomplete or in progress at some past time ; as, ਮੈਂ ਪੜ੍ਹਦਾ ਸੀ, 'I was reading.' It also denotes past customary or habitual action ; as, ਮੈਂ ਰੋਜ਼ ਜਾਂਦਾ ਸਾਂ, 'I used to go daily,' lit., 'I was going daily.' The second corresponds to the Latin pluperfect, and represents an action as having occurred previously to some past event. Its use as a simple preterite however, like the Indef. Perf., is almost equally common. Thus ਮੈਂ ਪੜ੍ਹਿਆ ਸੀ, 'I had read,' or 'I read.' Their conjugation corresponds to that of the two present tenses, and is as follows :—

## PAST IMPERFECT.

ਮੈਂ ਆਉਂਦਾ ਸਾਂ, 'I was coming.'

*Masculine.*

Sing.	1. ਮੈਂ ਆਉਂਦਾ ਸਾਂ,
	2. ਤੂੰ ਆਉਂਦਾ ਸਾਂ,
	3. ਉਹ ਆਉਂਦਾ ਸਾਂ,
Plur.	1. ਅਸੀਂ ਆਉਂਦੇ ਸੇ,
	2. ਤੁਸੀਂ ਆਉਂਦੇ ਸੇ,
	3. ਉਹ ਆਉਂਦੇ ਸੇ,

*Feminine.*

ਮੈਂ ਆਉਂਦੀ ਸੀ,
ਤੂੰ ਆਉਂਦੀ ਸੀ,
ਉਹ ਆਉਂਦੀ ਸੀ,
ਅਸੀਂ ਆਉਂਦੀਆਂ ਸੀਆਂ,
ਤੁਸੀਂ ਆਉਂਦੀਆਂ ਸੀਆਂ,
ਉਹ ਆਉਂਦੀਆਂ ਸੀਆਂ.

## PAST PERFECT.

ਮੈਂ ਆਇਆ ਸਾ, 'I had come,' 'came.'

*Masculine.**Feminine.*

Sing.	1. ਮੈਂ ਆਇਆ ਸਾ,
	2. ਤੂੰ ਆਇਆ ਸਾ,
	3. ਉਹ ਆਇਆ ਸਾ,
Plur.	1. ਅਸੀਂ ਆਏ ਸੇ,
	2. ਤੁਸੀਂ ਆਏ ਸੇ,
	3. ਉਹ ਆਏ ਸੇ,

ਮੈਂ ਆਈ ਸੀ,
ਤੂੰ ਆਈ ਸੀ,
ਉਹ ਆਈ ਸੀ.
ਅਸੀਂ ਆਈਆਂ ਸੀਆਂ,
ਤੁਸੀਂ ਆਈਆਂ ਸੀਆਂ,
ਉਹ ਆਈਆਂ ਸੀਆਂ.

*Obs.* In the construction of the periphrastic tenses any of the various forms of the substantive verb may be used as auxiliaries.

85. In the following Table of pronouns note ;

(1) The Obl. cases of ਜੋ, 'who,' 'which,' ਜੋ, 'that,' and ਕੌਣ, 'who,' 'what,' are formed precisely like those of ਇਹ, 'this,' but with the letters ਜ, ਤ, and ਕ prefixed.

(2) The Obl. cases sing. of ਕੋਈ, 'someone,' 'anyone,' differ from those of ਕੌਣ only (a) in the adding of the suffix ਏ, and (b) in lacking the form in ਹ. The Plural which is rarely used except in the Nom. case, is identical with the singular, or takes the form of the Obl. cases plural of ਕੌਣ.

TABLE I.

		PROX. DEMONSTR.	REM. DEMONSTR.	RELATIVE.
		ਇਹ, 'this'. *	ਉਹ, 'that'. *	ਜੋ, 'who', 'which.'
<i>Singular.</i>	N.	ਇਹ,	ਉਹ, ਅਹੁ, ਔਹ,	ਜੋ,
	.	ਇਨ, ਇਹ (ਇਸ)	ਉਨ, ਓਨ, ਉਹ	ਜਿਨ, ਜਿਹ (ਜਿਸ)
		ਨੈ,	(ਉਸ) ਨੈ,	ਨੈ,
	G.	ਇਹ (ਇਸ) ਦਾ,	ਉਹ (ਉਸ, ਓਸ)	ਜਿਹ (ਜਿਸ) ਦਾ,
			ਦਾ, [ਨੂੰ,	
	D.	ਇਹ (ਇਸ) ਨੂੰ,	ਉਹ (ਉਸ, ਓਸ)	ਜਿਹ (ਜਿਸ) ਨੂੰ,
<i>Plural.</i>	Ac.	ਇਹ (ਇਸ) ਨੂੰ,	ਉਹ (ਉਸ, ਓਸ)	ਜਿਹ (ਜਿਸ) ਨੂੰ,
			ਨੂੰ, [ਤੇ,	
	Ab.	ਇਹ (ਇਸ) ਤੇ,	ਉਹ (ਉਸ, ਓਸ)	ਜਿਹ (ਜਿਸ) ਤੇ,
	L.	ਇਸ ਪੁਰ,	ਉਸ (ਓਸ) ਪੁਰ,	ਜਿਸ ਪੁਰ,
<i>Plural.</i>	N.	ਏਹ,	ਓਹ,	ਜੋ,
	I.	ਇਨ੍ਹੀਂ, ਇਨ੍ਹਾਂ ਨੈ,	ਉਨ੍ਹੀਂ, ਉਨ੍ਹਾਂ (ਓ- ਨ੍ਹਾਂ) ਨੈ,	ਜਿਨ੍ਹੀਂ, ਜਿਨ੍ਹਾਂ ਨੈ,
	G.	ਇਨ੍ਹਾਂ ਦਾ,	ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਦਾ,	ਜਿਨ੍ਹਾਂ ਦਾ,
	D.	ਇਨ੍ਹਾਂ ਨੂੰ,	ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਨੂੰ,	ਜਿਨ੍ਹਾਂ ਨੂੰ,
	Ac.	ਇਨ੍ਹਾਂ ਨੂੰ,	ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਨੂੰ,	ਜਿਨ੍ਹਾਂ ਨੂੰ,
	Ab.	ਇਨ੍ਹਾਂ ਤੇ,	ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਤੇ,	ਜਿਨ੍ਹਾਂ ਤੇ,
	L.	ਇਨ੍ਹਾਂ ਪੁਰ.	ਉਨ੍ਹਾਂ (ਓਨ੍ਹਾਂ) ਪੁਰ.	ਜਿਨ੍ਹਾਂ ਪੁਰ.

\* The declension of the Demonstratives is repeated here in order to bring this series of pronouns into one view for convenience of reference and comparison.

CORRELATIVE.	INTERROGATIVE.	INDEFINITE.
ਸੇ, 'that', &c.†	ਕੌਣ, 'who, what', 'which'.	ਕੋਈ, 'someone', 'anyone'.
ਸੇ, ਤਿਨ, ਤਿਹ (ਤਿਸ) ਨ, ਤਿਹ (ਤਿਸ) ਦਾ, ਤਿਹ (ਤਿਸ) ਨੂੰ ਤਿਹ (ਤਿਸ) ਨੂੰ, ਤਿਹ (ਤਿਸ) ਤੇ, ਤਿਸ ਪੁਰ,	ਕੌਣ, ਕਿਨ, ਕਿਹ (ਕਿਸ) ਨੈ, ਕਿਹ (ਕਿਸ) ਦਾ, ਕਿਹ (ਕਿਸ) ਨੂੰ, ਕਿਹ (ਕਿਸ) ਨੂੰ, ਕਿਹ (ਕਿਸ) ਤੇ, ਕਿਸ ਪੁਰ,	ਕੋਈ, ਕਿਨੇ, ਕਿਸੇ ਨੈ, ਕਿਸੇ ਦਾ, ਕਿਸੇ ਨੂੰ, ਕਿਸੇ ਨੂੰ, ਕਿਸੇ ਤੇ, ਕਿਸੇ ਪੁਰ,
ਸੇ, ਤਿਨ੍ਹੀਂ, ਤਿਨ੍ਹਾਂ ਨੈ, ਤਿਨ੍ਹਾਂ ਦਾ, ਤਿਨ੍ਹਾਂ ਨੂੰ, ਤਿਨ੍ਹਾਂ ਨੂੰ, ਤਿਨ੍ਹਾਂ ਤੇ, ਤਿਨ੍ਹਾਂ ਪੁਰ.	ਕੌਣ, ਕਿਨ੍ਹੀਂ, ਕਿਨ੍ਹਾਂ ਨੈ, ਕਿਨ੍ਹਾਂ ਦਾ, ਕਿਨ੍ਹਾਂ ਨੂੰ, ਕਿਨ੍ਹਾਂ ਨੂੰ, ਕਿਨ੍ਹਾਂ ਤੇ, ਕਿਨ੍ਹਾਂ ਪੁਰ,	ਕੋਈ, ਕਿਨ੍ਹੀਂ, ਕਿਸੇ (ਕਿਨ੍ਹਾਂ) ਨੈ, ਕਿਸੇ (ਕਿਨ੍ਹਾਂ) ਦਾ, ਕਿਸੇ (ਕਿਨ੍ਹਾਂ) ਨੂੰ, ਕਿਸੇ (ਕਿਨ੍ਹਾਂ) ਨੂੰ, ਕਿਸੇ (ਕਿਨ੍ਹਾਂ) ਤੇ, ਕਿਸੇ (ਕਿਨ੍ਹਾਂ) ਪੁਰ

† The Correlative might be defined as 'I', 'you', 'he', 'she', 'it', 'that', according as the antecedent is the person speaking, the person spoken to or someone or something else. English idiom however often does not allow of its being translated at all.



86. With reference to the pronouns observe;

(1) An alternative and very common form of the Relative is ਜਿਹੜਾ or ਜੇਹੜਾ, and of the Interrogative ਕਿਹੜਾ or ਕੇਹੜਾ. These are declined like ਨਿੱਕਾ (§ 41).

(2) The Remote Demonstrative often takes the place of the Correlative, and on the other hand the Correlative is in some districts used in the Obl. cases for the Remote Demonstrative.

(3) The termination ਏ of the Obl. cases of ਕੋਈ is liable to be changed to ਈ, making, Instr., ਕਿਨੀ ਕਿਸੀ ਨੈ ; Gen., ਕਿਸੀ ਦਾ, &c.

(4) The Indefinite pronoun ਕੋਈ must be translated 'someone', 'anyone', or 'some', 'any', according as it is used personally or in connection with a noun, or in a positive or negative sentence.

Ex. ਕੋਈ ਆਇਆ ਹੈ, 'someone has come.'

ਕੋਈ ਆਦਮੀ ਆਇਆ ਹੈ, 'some man has come.'

ਕੋਈ ਨਹੀਂ ਆਇਆ ਹੈ, 'no one (not anyone) has come'.

ਕੋਈ ਨਹੀਂ ਆਏ, 'none came.'

ਕੋਈ ਆਦਮੀ ਨਹੀਂ ਆਇਆ, 'no (not any) man came.'

ਕਿਸੇ ਬਾਹਮਣ ਦੇ ਘਰ ਪੁੱਤ ਜੰਮਿਆ, '(in) the house of a certain (some) brahman a son was born.'

When placed before a proper name it is equivalent to 'a certain,' 'someone of the name of,' &c., as, ਕੋਈ ਰਾਮ ਦਾਸ ਆਇਆ ਹੈ, 'a certain Rám Dás has come' ; ਇਹ ਕਿਸੇ ਸੰਤ ਸਿੰਹੂ ਦਾ ਘਰ ਹੈ, 'this is the house of someone of the name of Sant Singh.' Repeated in successive clauses it must be rendered, 'one...another,' pl. some...others.'

Ex. ਕੋਈ ਹੱਸਦਾ ਹੈ ਕੋਈ ਰੋਂਦਾ ਹੈ, 'one laughs, another weeps.'

ਕੋਈ ਜਾਗਦੇ ਹਨ ਕੋਈ ਸੌਂਦੇ ਹਨ, 'some wake, others sleep.'

87. A relative sentence is constructed of two clauses, (a) the *Protasis* which consists of the Relative pronoun and its predicate, and (b) the *Apodosis*, which contains the main thought, and consists of the Correlative or Demonstrative and its predicate. In general the protasis, as its name indicates, stands first. Ex. ਜੋ ਗੁਰੂ ਜੀ ਕਹਿੰਦੇ ਹਨ ਸੋ ਅਸੀਂ ਮੰਨਦੇ ਹਾਂ, 'we obey what the *Gurú* says,' lit., 'what the *Gurú* says that we obey' ; ਜਿਹੜਾ ਕੱਲ੍ਹ ਆਇਆ ਸੀ ਉਹ ਪਿੰਡ ਦਾ ਪਟਵਾਰੀ ਹੈ, '(the man) who came yesterday is the accountant of the village.' Two constructions of the sentence will commonly be met with.

(1) If the antecedent is a pronoun it precedes the Relative, and in the apodosis the Correlative is very commonly unexpressed. Thus, ਮੈਂ ਜੋ ਰਾਜੇ ਦਾ ਪੁੱਤ ਸੀ ਹੁਣ ਭਿੱਛਿਆ ਮੰਗਦਾ ਹਾਂ, 'I who was the son of a king am now asking for alms' ; or we may say ਮੈਂ ਜੋ ਰਾਜੇ ਦਾ ਪੁੱਤ ਸੀ ਸੋ ਹੁਣ ਭਿੱਛਿਆ ਮੰਗਦਾ ਹਾਂ, 'I who was the son of a king, I am now asking for alms.'

(2) If the antecedent is a noun it is usually placed after the Relative ; as, ਜੋ ਤੇਰੇ ਅੰਦਰ ਰੋਗ ਹੈ ਸੋ ਮੈਂ ਜਾਣਦਾ ਹਾਂ, 'I know the disease that is within you,' lit., 'what disease is within you, that I know' ; ਮੇਰੇ ਕੋਲ ਜੇਹੜੇ ਪੁਰਖ ਬੈਠੇ ਸੀ ਉਹ ਕਰਤਾਰਪੁਰ ਵਿੱਚ ਰਹਿੰਦੇ ਹਨ, 'the men who were seated by me live in Kartárpur.'

If the antecedent is limited by a Demonstrative pronoun however, we may adopt either of the above

constructions, though (2) is usually to be preferred. In either case the Correlative is generally omitted.

Ex. ਅਹੁ ਜੋ ਮੁੰਡਾ } ਘੁੰਗਣੀਆਂ ਬੇਚਦਾ ਹੈ, 'that boy who is  
ਅਹੁ ਮੁੰਡਾ ਜੋ } selling boiled grain.'

ਅਹੁ ਜਿਹੜੀ ਤੀਮੀ ਬੋਲਦੀ ਹੈ ਸਾਡੀ ਭੈਣ ਹੈ, 'that woman who is speaking is my sister.'

\* \* \* \* \*

### NOTE.

88. The Correlative occasionally is used in the Nom. case for the Demonstrative ; as, ਅਜੇਹੇ ਗੀਤ ਸੋ ਗਾਉਂਦੀਆਂ ਹਨ ਜੋ ਕੁਲਵੰਤੀਆਂ ਨਹੀਂ, 'such songs those (women) sing who are not of good family.'

89. In the *Janam Sākhī* ३ occurs as the Nom. pl. of the Correlative. This form prevails widely in the dialects of Hindī as, e. g., Braj, Garhwālī, Old Baiswārī, Avadhī. and Bhojpurī.\*

90. In the Mālwa dialect and elsewhere ३ is often substituted for ४ in the Obl. cases of the pronouns, and this form is frequently met with in the *Janam Sākhī*. Ex. ਤੂੰ ਉਤ ਵੇਲੇ ਗਭਰੂ ਜੁਆਨ ਹੋਮੇਂਗਾ, 'you must have been a young man at that time' ; ਇਤ ਕਰਕੇ, 'for this reason' ; ਐਤ ਵੇਲੇ, 'at this time' ; ਐਤ ਗੱਲੇ ਤਾਂ ਫਰੰਗੀਆਂ ਦਾ ਰਾਜ ਬਹੁਤ ਚੰਗਾ ਹੈ, 'in this respect indeed the rule of the English is very excellent' ; ਕਿਤੇ ਵਲ or ਕਿਤੀ ਵਲ, 'in some direction' ; ਇਹ ਕਿਤ ਕੰਮ ਆਵੇ, 'of what use will this be' ? ਇਹ ਜੋ ਪ੍ਰਾਣੀ ਜੂਨੀ ਵਿੱਚ ਨੱਚਦਾ ਹੈ ਸੋ ਕਿਤ ਤਾਲ ਕਰ ਨੱਚਦਾ ਹੈ, 'this human soul which dances about in existence

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\*Kellogg, Table xi.



to what (musical) measure does it dance'? † ਉਹ ਕਿਤੇ ਵਲ ਨਹੀਂ ਗਿਆ, 'he has gone in no direction', 'no where'.

**91.** In the Nom. ਕਾਈ is sometimes used for ਕੋਈ; as, ਤੁਸੀਂ ਗਿਣਤੀ ਕਾਈ ਨਾ ਕਰੋ, 'do not be in the least anxious', lit., 'do not you do any counting.'

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†The soul is said to pass through 8,400,000 transmigrations or modes of existence before being finally absorbed in Brahm, the impersonal being of whom the world and the universe are the passing manifestations. To undergo these transmigrations is metaphorically described as 'dancing about,' and the purport of the question is, what is the cause of the soul's doing so ?

TABLE II. PRONOMINAL ADJECTIVES.

DENOTING.	PROX. DEMONSTR.	REM. DEMONSTR.	RELATIVE.	CORRELATIVE.	INTERROGATIVE.	INDEFINITE.
QUANTITY.	<div> <div>ਇਤਨਾ, } this much,</div> <div>ਇੰਨਾ, } so much.</div> </div>	<div>ਉਤਨਾ, } that much,</div> <div>ਉੰਨਾ, } so much.</div>	<div>ਜਿਤਨਾ, } as much as.</div> <div>ਜਿੰਨਾ, }</div>	<div>ਇਤਨਾ, } so</div> <div>ਇੰਨਾ, } much.</div>	<div>ਕਿਤਨਾ, } how</div> <div>ਕਿੰਨਾ, } much?</div>	<div>ਕਿਤਨਾ, } how, how</div> <div>ਕਿੰਨਾ, } much,</div> <div>          } ever so much.</div>
KIND. ...	<div>ਇਹ, such, like this.</div> <div>ਅਜਿਹਾ, }</div> <div>ਅਜਿਹੀ, }</div>	<div>ਉਹ, such, like</div> <div>          } that.</div>	<div>ਜਿਹਾ, as, like</div> <div>          } which, such as.</div>	<div>ਇਹ, so, such,</div> <div>          } like that.</div>	<div>ਕਿਹਾ, like what?</div> <div>          } what kind ?</div>	<div>ਕਿਹਾ, how, of what</div> <div>          } a kind.</div> <div>          } <i>Wanting.</i></div>
SIZE. ...	<div>ਇੰਨਾ, }</div> <div>          } so large,</div> <div>          } so long.</div>	<i>Wanting.</i>	<div>ਜਿੰਨਾ, }</div> <div>          } as large as,</div> <div>          } as long as.</div>	<i>Wanting.</i>	<div>ਕਿੰਨਾ, }</div> <div>          } how large?</div> <div>          } how long?</div>	<div>ਕਿੰਨਾ, }</div> <div>          } how large,</div> <div>          } how long.</div>

## CHAPTER XII.

## PRONOMINAL ADJECTIVES.—THE DIRECT CONSTRUCTION.

**92.** Corresponding to the series of pronouns given in the last Chapter is a series of pronominal adjectives which are formed from the same bases, viz., for the Demonstrative **ਇ** and **ਉ**, for the Relative **ਜ**, for the Correlative **ਤ**, and for the Interrogative and Indefinite **ਕ**. It will greatly assist the memory in learning these if a careful comparison is made of Tables I and II.

**93.** Observe ;

(1) The following changes of spelling are liable to occur ; (a) in the Prox. Dem., **ਇ** to **ਐ** or **ਏ**, and (b) in the Rem. Dem., **ਉ** to **ਓ**, thus making **ਐਤਨਾ**, **ਏਤਨਾ**, **ਐਨਾ**, **ਏਨਾ**, **ਐਹਾ**, **ਏਹਾ**, **ਐਭਾ**, **ਏਭਾ**, **ਓਤਨਾ**, **ਓਨਾ**, **ਓਹਾ**. So also (c) in **ਜਿਹਾ**, **ਜਿਭਾ**, **ਤਿਹਾ**, **ਕਿਹਾ**, **ਕਿਭਾ**, we may substitute **ਏ** for **ਇ**, and write **ਜੇਹਾ** **ਜੇਭਾ**, **ਤੇਹਾ**, **ਕੇਹਾ**, **ਕੇਭਾ**.

(2) The forms in this Table are all declined like **ਨਿਕਾ** (§ 41).

(3). The pron. adj. of size also assume the forms **ਐਡ**, **ਜੇਡ**, **ਕੈਡ**, which are indeclinable.

(4) The pron. adj. may all be used as adverbs to qualify adjectives and verbs, in which case they will be translated in accordance with English idiom. Ex. **ਐਨਾ ਛੋਟਾ**, 'so small as this', lit., 'so much small as this'; **ਐਭਾ ਕੌੜਾ**, 'so bitter' ; **ਜਿਭਾ ਲੰਮਾ**, 'as long as'; **ਕਿਭਾ ਉੱਚਾ**, 'how high' ; **ਉਨ ਤੇ ਠੀ ਕਿਨਾ ਮਾਰਿਆ**, 'how much did he beat you ?'

(5) The pron. adj. of quantity are frequently used also to denote size., as **ਉਹ ਲੱਕੜੀ ਐਨੀ ਜੋ**, 'that stick was as large as this', lit., 'as much as this.'



(6) The Rem. Dem. often takes the place of the Correlative.

(7) The use of the Relatives and Correlatives has been sufficiently illustrated in the last Chapter. What was there said of pronouns applies equally to pronominals.

(8) The Interrogative and Indefinite are alike in form. The following examples illustrate their use.

ਉਹਦੇ ਘਰ ਵਿੱਚ ਕਿੰਨਾ ਦਾਣਾ ਸੀ,	'how much grain was there in his house ?'
	'there was ever so much grain in his house.'
ਬੂਹੇ ਉੱਤੇ ਕਿੰਨੇ ਮਨੁੱਖ ਬੈਠੇ ਹਨ,	'how many men are sitting at the door ?'
	'ever so many men are sitting at the door.'
ਉਹ ਕਿੰਨਾ ਉੱਚਾ ਪਹਾੜ ਹੈ,	'how high a hill is that ?'
	'what a high hill (how high a hill) that is.'
ਉਹ ਕਿਹਾ ਆਦਮੀ ਹੈ,	'what kind of a man is he. ?'
	'what a man he is.'
ਇਹ ਕਿੱਡਾ ਡੂੰਘਾ ਪਾਣੀ ਹੈ,	'how deep water is this. ?'
	'what deep water this is.'

94. The subject of a sentence may be omitted when it can be supplied from the context, or is indicated by the form of the verb. Ex. ਇਹ ਬਾਲਕ ਨਹੀਂ ਕੋਈ ਔਤਾਰੀ ਹੈ, 'This is not a child, (it) is some incarnation.'

95. The verbs ਖਾਣਾ, 'to eat,' and ਪੀਣਾ, 'to drink,' are irregular in the formation of the Perfect participle, the former making ਖਾਧਾ or ਖਾਹਦਾ and the latter ਪੀਤਾ. ਕਰਨਾ, 'to do,' and ਧੋਣਾ, 'to wash,' have each two forms

of the Perfect participle, one regular and the other irregular. Thus, from ਕਰਨਾ is derived ਕਰਿਆ or ਕੀਤਾ, and from ਧੋਣਾ, ਧੋਇਆ or ਧੋਤਾ. The inflection in all cases is regular throughout ; e. g., ਮੈਂ ਪਾਣੀ ਪੀਤਾ, 'I drank water' ; ਮੈਂ ਛਾਹ ਪੀਤੀ, 'I drank buttermilk' ; ਉਨ ਕੱਪੜੇ ਧੋਤੇ, 'he washed the clothes.'

96. After verbs of speaking, and those which denote an operation of the mind, such as thinking, wishing, fearing, &c., the direct construction (*oratio recta*) is generally preferred to the indirect (*oratio obliqua*), and indeed often it is indispensable. The student should carefully note this if he wishes to use language that will be intelligible to the people. The dependent clause which expresses the thing spoken, wished &c., is connected with the principle verb by the conjunction ਕਿ, ਜੋ, or ਭਈ, 'that,' which however is not always expressed.

Ex. ਉਹ ਬੋਲਿਆ ਮੇਰਾ ਨਾਉਂ ਲਾਲੂ ਹੈ, 'he said his name was Lálú.'

ਕਾਲੂ ਨੇ ਸੋਚਿਆ ਸੀ ਭਈ ਮੈਂ ਬਹੁਤ ਸਿਆਣਾ ਹਾਂ, 'Kálú thought he was very wise.'

ਰਾਇ ਬੁਲਾਰ ਨੇ ਉਸ ਦੇ ਪਿਉ ਨੂੰ ਸਮਝਾਇਆ ਜੋ ਤੇਰਾ ਬਾਲਕ ਬਹੁਤ ਉੱਤਮ ਹੈ, 'Rái Bulár admonished his father that his child was very noble.'

ਮੈਂ ਪੁੱਛਿਆ ਤੁਸੀਂ ਕੋਹੜੇ ਪਿੰਡ ਥੋਂ ਆਏ, 'I asked what village he had come from.'

\* \* \* \* \*

## CHAPTER XIII.

PRONOMINAL ADJECTIVES.--INTERROGATIVE SENTENCES.  
ELLIPSIS OF THE SUBSTANTIVE VERB.

97. Besides the series given in Table II, the following are also used as pronominal adjectives :—

## DEFINITE.

ਇੱਕ, one, a, an,	ਸਭ,	} all, the whole.
ਦੂਜਾ, ਦੂਜਾ, another, the	ਸਰਬ,	
other,	ਸਰਬੱਤ,	
ਹਰ, every,	ਸਭਸ,	
ਹਰੇਕ, every, every one,	ਸਾਰਾ,	}

## INDEFINITE.

ਹੋਰ,	} other, more.	ਕੁਛ,	} some, any, something, anything.
ਹੋਰਸ,		ਕਿਛੁ,	
ਬਹੁਤ,	} much, enough, too much.	ਕੁਝ,	
ਬਹੁਤਾ,		ਕੁਹੰ,	
ਬਥੇਰਾ,		ਕੁੰਹ,	
ਵਧੇਰਾ,		ਬਾਜਾ, some.	
ਬਾਹਲਾ,		ਕਈ, several, a number.	
ਥੋੜਾ,	} a little, little, too little.*	ਅਨੇਕ, more than one, se- veral, many.	
ਬੁਹੁਤਾ,			
ਟਾਵਾਂ, a few, one here and there.†		ਬਸ, enough.	

## INTERROGATIVE.

ਕਿਆ, ਕੀ, 'what' ? (also In- definite, 'what').	ਕੈ, 'how many' ?
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\*It is curious that the Hindustānī and Panjābī have no distinct phrases to express 'too much,' 'too little,' 'too large' &c. Consequently when native school boys learn English they always find these expressions a stumbling block, and understanding 'too' to mean 'very' they say, 'I am feeling too sick today;' 'this orange is too sweet,' i. e., 'very sweet.'

† Generally repeated, ਟਾਵਾਂ ਟਾਵਾਂ.



## MISCELLANEOUS.

ਬਗਾਨਾ,	} 'of another family' or 'connection,' be- longing to another.'	ਹਮਾਤੜ,	} 'like us,' 'the like of us.'
ਪਰਾਯਾ,		ਅਮਾਤੜ,	
ਓਪਰਾ,		ਤੁਮਾਤੜ,	'like you,' 'the like of you.'
ਆਦਕ,		'and other,' 'etcetera.'	

(1) All these may also be used substantively except ਹਰ and ਬਸ. The former is always followed by a noun ; as, ਹਰ ਵੇਲੇ, 'at every time,' 'always.' The latter is used (a) alone as an interjection='enough !', 'stop!' or (b) in the predicate to qualify a noun or pronoun expressed or understood ; as ਇਹ ਬਸ ਹੈ, 'this is enough' ; ਬਸ ਹੈ, 'it is enough,' or (c) before the imperative of ਕਰਨਾ, 'to do.' This will be noted under the head of compound verbs.

(2) ਬਹੁਤ and ਥੋੜਾ under their various forms must, in the plural, be translated 'many', 'few', &c , but they are often employed as adverbs, meaning 'very,' 'a little' ; as, ਬਹੁਤ ਕੋੜਾ, 'very bitter,' ਮੇਰਾ ਸਿਰ ਥੋੜਾ ਦੁਖਦਾ ਹੈ, 'my head aches a little,' ਬਹੁਤ ਥੋੜਾ, 'very little.'

(3) When used to qualify a noun ਕੁਛ is generally used with reference to those things that are measured by *quantity*, while ਕੋਈ is used with reference to those that are measured by *number*

Ex. ਕੋਈ ਮਨੁੱਖ, 'some man,' 'any man.'  
ਕੋਈ ਘਰ, 'some house,' 'any house.'  
ਕੁਛ ਪਾਣੀ, 'some water,' 'any water.'  
ਕੁਛ ਦਾਣਾ, 'some grain,' 'any grain.'

This rule is not invariable however, ਕੁਛ being sometimes used as the plural of ਕੋਈ ; as ਜਾਂ ਕੁਛ ਦਿਨ ਬੀਤੇ, 'when some days passed ; ਕੁਛ ਤੀਮੀਆਂ ਬੈਠੀਆਂ ਸੀਆਂ, 'some

women were sitting.' And on the other hand ਕੋਈ is used where we should expect to find ਕੁਛ; as, ਕੋਈ ਇਲਮ ਨਹੀਂ, 'no learning'; ਕੋਈ ਖਬਰ ਨਹੀਂ, 'no information.' When ਕੁਛ is repeated in successive clauses it signifies 'one thing...another thing.' Ex. ਕੋਈ ਕੁਛ ਕਹਿੰਦਾ ਸੀ ਅਤੇ ਕੋਈ ਕੁਛ, 'one was saying one thing, and another, another thing.' ਮੈਂ ਕੁਛ ਆਖਿਆ ਅਤੇ ਤੁਸੀਂ ਕੁਛ ਆਖਿਆ, 'I said one thing and you said another.'

(4) ਬਾਜ਼ਾ is seldom used in the singular. It differs from ਕੁਛ in that it always relates to *number*, never to *quantity*. It differs from ਕੋਈ in that in its use there is always a reference to a definite total previously mentioned or understood. If, e.g., we say ਕੋਈ ਆਦਮੀ ਆਏ ਹਨ, 'some men have come,' the word ਕੋਈ is wholly indefinite, and means any men whatsoever, but when we say ਬਾਜ਼ੇ ਆਦਮੀ ਆਏ ਹਨ, we mean a part of a definite number already understood, and must translate, 'some of the men have come.' Even in an expression like ਬਾਜ਼ੇ ਮਾਸ ਖਾਂਦੇ ਹਨ ਬਾਜ਼ੇ ਨਹੀਂ ਖਾਂਦੇ ਹਨ, 'some eat meat, some do not eat (it),' there is an implied reference to the totality of mankind.

(5) The interrogatives ਕੀ, ਕਿਸੇ differ from ਕੌਣ, ਕਿਹੜਾ, (a) in that they refer to inanimate objects only, while the latter may, when used adjectively refer to objects both animate and inanimate, and when used substantively, to persons only; (b) ਕੀ and ਕਿਸੇ are employed only in the singular.

Ex. ਉਹ ਕੌਣ ਮੁੰਡੇ ਹਨ, 'what boys are those' ?

ਉਹ ਕੌਣ ਘੋੜਾ ਹੈ, 'what horse is that' ?

ਅਹ ਕਿਹੜਾ ਅੱਖਰ ਹੈ, 'what letter is this' ?

ਅਹ ਕੀ ਹੈ, 'what is this' ?

ਉਹ ਕੌਣ ਹੈ, 'who is that' ?

ਤੁਸਾਂ ਕੀ ਆਖਿਆ, 'what did you say' ?

(6) ਹਮਾਤੜ, ਅਮਾਤੜ are always used in a depreciatory sense, as in the corresponding English colloquial phrase, 'the like of me.'

(7) All the pronominals in this list that end in ਅ are declined like ਨਿੱਕਾ (§ 41).

(8) ਇੱਕ, ਹੋਰ, ਸਭ in the Obl. cases sing. are uninflected. In the pl. they insert ਨ before the oblique terminations, and are all declined on one model as follows ;

<i>Masculine.</i>	<i>Feminine.</i>
N. ਇੱਕ,	ਇੱਕਨਾਂ,
I. ਇੱਕਨੀ, ਇੱਕਨਾਂ ਨੈ,	ਇੱਕਨੀਂ, ਇੱਕਨਾਂ ਨੈ,
Obl. ਇੱਕਨਾਂ ਦਾ, ਨੂੰ, &c.,	ਇੱਕਨਾਂ ਦਾ, ਨੂੰ &c.

In the plural ਇੱਕ means 'some' or 'one class,' but is only used, I believe, when there are successive clauses beginning 'some...some' ; e. g. ਇੱਕ ਦਾਰੂ ਪੀਂਦੇ ਹਨ ਇੱਕ ਅਫੀਮ ਖਾਂਦੇ ਹਨ, 'some drink spirits, some eat opium.' ਹੋਰ and ਸਭ are sometimes used in the uninflected form throughout.

(9) Of ਕੁਛ, ਕੁਝ, &c., the oblique form is ਕਾਸ਼ੇ, making ਕਾਸ਼ੇ ਦਾ, 'of something,' of anything,' ਕਾਸ਼ੇ ਨੂੰ, 'to something,' 'to anything,' &c.

(10) ਕਈ, ਅਨੇਕ, and ਆਦਕ are used in the plural only, and make ਕਈਆਂ, ਅਨੇਕਾਂ, and ਆਦਕਾਂ in the Obl. cases.

(11) ਕੀ or ਕਿਸਾ makes ਕਾਹ, ਕਾਸ਼ in the Obl. cases.\* The Genitive and Dative have special idiomatic uses. Thus ;

ਕਾਹ ਦਾ, 'of what (material) ?' ਇਹ ਕਾਹ ਦਾ ਕੱਪੜਾ ਹੈ, 'of what material is this cloth ?' ਗੱਲ ਕਾਹ ਦੀ, 'in short, ;

\* The Nominative ਕਾਹ has disappeared from Panjābī, but occurs in the Old. Baiswārī and the Riwāī; as ਮੈਂ ਕਾਹ ਨਸਾਵਾ, 'what have I destroyed ?' Kellogg. § 552. b, and Table XII.



ਕਾਹ ਨੂੰ, 'for what (purpose, reason) ?' 'why ?' ਤੁਸੀਂ ਕਾਹ ਨੂੰ ਆਏ, 'why did you come ?' 'for what (purpose) did you come ?'

(12) ਹਰ, ਹਰੇਕ, ਸਭਸ, ਹੋਰਸ, ਟਾਵਾਂ, ਬਸ, and ਕੈ are indeclinable. ਹੋਰਸ is used in the singular only.

(13) ਹਮਾਤੜ, ਅਮਾਤੜ, ਤੁਮਾਤੜ, in the Obl. cases are ਹਮਾਤੜਾਂ, ਅਮਾਤੜਾਂ, ਤੁਮਾਤੜਾਂ.

(14) The remainder ਬਹੁਤ, ਸਰਬ, ਸਰਬੱਤ conform to the rule for the declension of adjectives that end in a consonant (§ 44), but ਬਹੁਤ in the Obl. cases inserts ਏ before the final ਅਾਂ, making ਬਹੁਤਿਆਂ after the analogy of nouns of the first declension, first Variety.

98. In Panjābī there is generally nothing in the structure of a sentence to indicate whether it is interrogative or affirmative. In speaking, the sense is conveyed by the tone of voice, but in writing it is awkward and often difficult to make it clear that a question is intended, especially since no interrogation marks are used. Thus, ਕੋਈ ਆਉਂਦਾ ਹੈ, may mean 'some one is coming,' or 'is any one coming'? Sometimes the meaning is made clear by the context ; at others, by the help of ਕੀ or ਕਿਆ, 'what'? or of ਭਲਾ, 'well,' placed at the beginning of the sentence.

Ex. ਕੀ ਉਨ ਪੋਥੀ ਪੜ੍ਹੀ ਹੈ, 'has he read the book'?

ਭਲਾ ਇਹ ਤੇਰਾ ਭਰਾਉ ਹੈ, 'is this your brother'?

These terms are seldom used in conversation however, and in writing are to be avoided if the sense can be made clear without them.

99. Very frequently in a negative sentence, and sometimes in a positive one an ellipsis occurs of the substantive verb in the present tense ; as, ਘਰ ਵਿੱਚ ਕੋਈ ਨਹੀਂ, 'there is no one in the house.'

\* \* \* \* \*

## CHAPTER XIV.

REFLEXIVE PRONOUNS.—THE INTENSIVE PARTICLE.—  
REPETITION OF WORDS.

—○—

**100.** The Reflexive Pronouns are ਆਪ, 'myself,' 'yourself,' 'himself,' 'herself,' 'itself' ; and ਆਪਸ, 'each other,' 'one another'.

ਆਪ, 'myself', &amp;c.

*Singular.*

N.	ਆਪ, ਆਪਣੇ ਆਪ,
I.	ਆਪ ਨੈ,
G.	ਆਪਣਾ,
D.	ਆਪ (ਆਪਣੇ, ਆਪਣੇ ਆਪ) ਨੂੰ,
Ac.	ਆਪ (ਆਪਣੇ, ਆਪਣੇ ਆਪ) ਨੂੰ,
Ab.	ਆਪ (ਆਪਣੇ, ਆਪਣੇ ਆਪ) ਤੇ,
L.	ਆਪ (ਆਪਣੇ, ਆਪਣੇ ਆਪ) ਪੁਰ,
V.	ਆਪਣਿਆ, ਆਪਣੇ,

*Plural.*

ਆਪ, ਆਪਣੇ ਆਪ,
ਆਪਣੀਂ, ਆਪਣਿਆਂ ਨੈ,
ਆਪਣਾ,
ਆਪ (ਆਪਣਿਆਂ) ਨੂੰ,
ਆਪ (ਆਪਣਿਆਂ) ਨੂੰ.
ਆਪ (ਆਪਣਿਆਂ) ਤੇ,
ਆਪ (ਆਪਣਿਆਂ) ਪੁਰ
ਆਪਣਿਓ.

*Obs.* The Genitive ਆਪਣਾ is inflected like ਦਾ (§ 28), to agree with the qualified noun. Ex. ਆਪਣਾ ਘਰ, 'my own, (your own &c.) house,' lit., 'the house of myself,' &c. ; ਆਪਣੇ ਘਰ, 'my own houses,' &c. ; ਆਪਣੀ ਪੋਥੀ, 'my own book,' &c. ; ਆਪਣੀਆਂ ਪੋਥੀਆਂ, 'my own books,' &c.

**101.** The Genitive case of ਆਪ is used in the following circumstances.

(1) It is substituted for the Gen. of all other pronouns when they refer to the grammatical subject of the sentence. Ex. ਮੈਂ ਆਪਣੇ ਭਾਈ ਨੂੰ ਜੱਦਿਆ, 'I called my brother,' or 'my own brother' ; never ਮੈਂ ਮੇਰੇ ਭਾਈ ਨੂੰ ਜੱਦਿਆ ; again ਉਹ ਆਪਣਾ ਕੰਮ ਕਰਦਾ ਹੈ, 'he is doing his work.'

If we say ਉਹ ਉਸ ਦਾ ਕੰਮ ਕਰਦਾ ਹੈ, it will mean *some one else's* work ; ਮੁੰਡੇ ਆਪਣੀਆਂ ਪੋਥੀਆਂ ਪੜ੍ਹਦੇ ਹਨ, 'the boys are reading their books.'

(2) It may be used when, though not refering to the grammatical subject, the reference is nevertheless to what is the virtual subject of the action or state described though that be in some other case than the Nom. or Instr. Ex. ਹਰੇਕ ਨੂੰ ਆਪਣਾ ਦੇਸ਼ ਪਿਆਰਾ ਲੱਗਦਾ ਹੈ, 'to everyone his own country seems dear,' i. e. 'everyone loves his own country' ; ਕਿਸੇ ਨੂੰ ਆਪਣੇ ਮਨ ਦੀ ਖਬਰ ਨਹੀਂ, 'to no one is there a knowledge of his own heart,' i. e., 'no one knows his own heart.'

(3) It is used in lieu of the Genitive of the personal pronouns when no one in particular is intended ; as, ਆਪਣਾ ਦੇਸ਼ ਛੱਡਣਾ ਔਖਾ ਹੈ, 'to leave one's own country is painful.'

(4) It often follows the Genitive of the personal pronouns for emphasis, and must then be translated 'own.' Ex. ਇਹ ਮੇਰਾ ਆਪਣਾ ਘਰ ਹੈ, 'this is my own house' ; ਇਹ ਉਨ੍ਹਾਂ ਦੀਆਂ ਆਪਣੀਆਂ ਪੋਥੀਆਂ ਹਨ, 'these are their own books.' But the personal pronoun is not always expressed, especially the first person, and ਆਪਣਾ then simply takes its place, no special emphasis being implied. Ex. ਆਪਣਾ ਨਗਰ ਤਲਵੰਡੀ ਹੈ, 'my town is Talwandí' ; ਇਹ ਆਪਣਾ ਪੁੱਤ ਹੈ, 'this is my son.' These two sentences, if addressed interrogatively to another, would mean, 'is your town Talwandí ?' 'is this your son ?'

**102.** ਆਪ is sometimes used as a respectful substitute for ਤੂੰ, in which case it takes the verb in the plural ; as, ਆਪ ਵਡੇ ਜ਼ਿਆਣੇ ਹੋ, 'you are very wise.' This usage however belongs rather to the Hindí than to the Panjábí language.



**103.** The reflexive ਅਪਸ is used only in the Nom, Gen., Dat., and Abl., cases, and is uninflected. When followed by ਵਿਚ it sometimes takes the form ਆਪੋ. Ex., ਅਪਸ ਦਾ ਪ੍ਰੇਮ, 'the love of one another,' 'mutual love,' ਅਪਸ ਵਿਚ or ਆਪੋ ਵਿਚ, 'among ourselves,' 'yourselves,' &c., 'with one another.'

**104.** The particle ਹੀ following a word gives emphasis to it ; as ਮੈਂ ਹੀ, 'I,' 'I only'; ਉਨ੍ਹਾਂ ਨੂੰ ਹੀ, or ਉਨ੍ਹਾਂ ਹੀ ਨੂੰ, 'to them,' 'to them only'; ਮੈਂ ਆਪ ਹੀ ਗਿਆ, 'I went myself'; ਸਾਰੇ ਹੀ ਆਏ, 'all came'; ਹੱਥ ਨਾਲ ਹੀ, 'with the hand,' 'only with the hand,' ਥੋੜਾ ਹੀ, 'only a little,' 'a very little.'

(1) In a negative sentence it must usually be translated 'even'; as, ਉਹ ਬੋਲਦਾ ਹੀ ਨਹੀਂ, 'he does not even speak.'

(2) When used with the pronouns ਇਹ, ਉਹ and ਮੈਂ, initial ਹ is dropped, and ਈ alone added to the pronoun, making ਇਹੀ, ਉਹੀ, ਮੈਂਈ.

**105** For ਹੀ the inseparable suffix ਓ or ਏ is frequently employed.

(1) ਓ may be used (a) with ਇਹ, ਉਹ, ਸਭ, making ਇਹੋ=ਇਹੀ, ਉਹੋ=ਉਹੀ, ਸਭੋ=ਸਭ ਹੀ ; (b) with verbs in the fem. sing.; as, ਉਹ ਜਾਂਦੀਓ ਨਹੀਂ ਸੀ, 'she was not going,' or 'she would not go'; (c) with some numerals, which will be noted hereafter, (Ch. xxvii).

(2) ਏ may be used with (a) ਤੂੰ, ਸਭ, ਆਪ, making ਤੂੰਏ,\* ਸਭੇ, ਆਪੋ; (b) the Obl. cases of ਇਹ, ਉਹ, making ਇਸੇ, ਉਸੇ; (c) most adverbs and postpositions that end in a consonant, as ਕੋਲੇ, ਲਾਗੇ, ਵਿੱਚੇ=ਕੋਲ ਹੀ, ਲਾਗ ਹੀ, ਵਿੱਚ ਹੀ ; (d) occasionally with nouns and adjectives † ਆਪ ਹੀ or

\*Very commonly pronounced ਤੂੰਏ or ਤੂੰਏਂ.

†Doubtless this form arises from the coalescing of the final quiescent short *a* (Note\* to § 6) with ਈ, after the analogy of the eastern Hindī suffix ਐ=ਹੀ, which is produced in the same way. Hoernle, § 550,

ਆਪੇ very commonly signifies 'of one's own accord'; as, ਮੈ ਨੂੰ ਕਿਨੇ ਘੱਲਿਆ ਨਹੀਂ ਮੈ ਆਪੇ ਗਿਆ, 'no one sent me, I went myself,' or 'of my own accord.'

(3) Sometimes different forms of the intensive particle are used together ; as ਆਪੇ ਹੀ, ਉਹੀਓ ; ਮੈਂ ਇਹੀਓ ਗੱਲ ਆਖੀ ਸੀ, 'I said this very thing.'

**106.** It is extremely common to repeat words of all classes, either (a) *distributively*, or (b) *intensively*, or (c) to express the idea of the *continuance* of an act or state. Instead of writing it a second time the figure 2 (੨) is by some writers placed after the word that is to be repeated. This is to be read as if the word which it follows stood in its place.

Examples are ;

- (a) ਭਾਂਤ ੨ ਦੇ ਬਿਰਛ, (to be read ਭਾਂਤ ਭਾਂਤ ਦੇ ਬਿਰਛ) 'different kinds of trees'; ਹਰੇਕ ਆਦਮੀ ਬੋੜਾ ੨ ਲਿਆਇਆ, 'every man brought, each one, a little'; ਮੇਲੇ ਨੂੰ ਕੋਣ ਕੋਣ ਗਏ, 'who all went to the *mela*?'; ਅੰਦਰ ਅੰਦਰ ਸਾਰਾ ਹਨੇਰਾ ਸੀ, 'inside it was all dark.'
- (b) ਮੈਂ ਸੱਚ ਸੱਚ ਬੋਲਿਆ, 'I told the strict truth'; ਇੱਕ ਕਾਲਾ ਕਾਲਾ ਸੱਪ, 'a very black snake.'
- (c) ਉਹ ਸੜਕ ਸੜਕ ਜਾਂਦਾ ਹੈ, 'he is keeping right along the road.' ਟੋਭੇ ਦੇ ਲਾਗ ਲਾਗ, 'right along by the pond.'

*Obs.* ਕੁਛ ਕੁਛ 'very little,' 'just a little'; ਕੋਈ ਕੋਈ and ਬਾਜ਼ੇ ਬਾਜ਼ੇ, 'very few,' 'just a few.'

(1) When a word is repeated, the intensive ਹੀ inserted modifies the sense and we must then translate by 'nothing but,' or some similar phrase. Ex. ਦਰਿਆਉ ਦੀ ਵੱਲ ਨੂੰ ਸਭ ਰੇਤ ਹੀ ਰੇਤ ਹੈ, 'in the direction of the river it is all nothing but sand'; ਐਤਕੀ ਅਸਾਂ ਕਣਕ ਹੀ ਕਣਕ ਬੀਜੀ, 'this year we sowed nothing but wheat.'

**107.** When repeated in the distributive sense the adjectives ਵੱਖ, ਵੱਖਰਾ and ਅੱਡ, meaning 'separate,' take the forms ਵੱਖੋ ਵੱਖ, ਵੱਖੋ ਵੱਖਰੇ, and ਅੱਡੋ ਅੱਡੀ, respectively while instead of ਆਪਣਾ ਆਪਣਾ, 'each one his own,' ਆਪੋ ਆਪਣਾ is common.

**108.** Under this head may be noted the very common practice of tacking on to a word another having a similar sound but with no separate meaning. The latter is generally equivalent to '*et cetera*,' 'and such like.' It generally follows, but sometimes precedes the word with which it is used. Ex. ਘੋੜੇ ਉੱਡੇ ਸਭ ਤਿਆਰ ਹਨ, 'the horses &c. are all ready'; ਅਜੀ ਮਾਸ ਮੁਸ਼ ਕੋਈ ਨਹੀਂ ਖਾਂਦੇ ਹਾਂ, 'I do not eat meat or any such stuff' Often the sense does not seem to be in any way affected, and the added word is due simply to a perverse fondness for creating a rhyming or jingling sound. Ex., ਪਾਣੀ ਧਾਣੀ ਪੀਣਾ, 'to drink water'; ਤੂੰ ਰਾਜੀ ਬਾਜੀ ਹੈਂ, 'are you well?' ਅੜੋਸੀ ਪੜੋਸੀ or ਆਂਢੀ ਗੁਆਂਢੀ, 'a neighbour'. In these last the rhyming word stands first.

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## CHAPTER XV.

MODES OF EXPRESSING THE IDEA OF POSSESSION.—CONSTRUCTION WITH VERBS DENOTING TO FEAR, ASK, DESIRE, TELL, SAY.—FORCE OF ਨਾ APPENDED TO A SENTENCE.

**109.** There is no word in the Panjábí language equivalent to the verb 'have.' The idea of possession is expressed in different ways.

(1) By the Genitive case.

Ex. ਮੇਰੇ ਦੋ ਪੁੱਤ ਹਨ, 'I have two sons.'

ਉਸ ਮੁੰਡੇ ਦਾ ਕੋਈ ਭਰਾਉ ਹੈ ਨਹੀਂ, 'that boy has no brother.'

ਮੇਰੀ ਬਹੁਤ ਜ਼ਮੀਨ ਸੀ, 'I had a great deal of land.'

(2) By the postposition ਕੋਲ੍ਹ or ਪਾਸ, ਪਾਹ, 'near,' 'by.'

Ex. ਮੇਰੇ ਕੋਲ੍ਹ ਇੱਕ ਚੱਕੂ ਹੈ, 'I have a penknife.'

ਕਿਸੇ ਬਾਹਮਣ ਦੇ ਪਾਸ ਇੱਕ ਬੈਲ ਸੀ, 'a certain brahman had an ox.'

ਉਸ ਪਾਹ ਕੋਈ ਘੋੜਾ ਨਹੀਂ, he has no horse.'

(3) By the Dative case.

Ex. ਮੈਂ ਨੂੰ ਕੋਈ ਡਰ ਨਹੀਂ, 'I have no fear.'

ਤੈ ਨੂੰ ਕੁਛ ਪੀੜ ਹੈ, 'have you any pain?'

ਮੈ ਨੂੰ ਭੁੱਖ ਨਹੀਂ ਮੈ ਨੂੰ ਚਾਹ ਨਹੀਂ, 'I have no hunger, I have no desire.'

**110.** With regard to these observe that to express relationship the Genitive is always used, as in the first two examples given. With abstract nouns the Dative most commonly occurs, though there are occasional exceptions to this; as ਮੇਰਾ ਇਖਤਿਆਰ ਹੈ, 'I have authority'; ਕਿਸੇ ਦੀ ਮਜ਼ਾਲ ਨਹੀਂ, 'no one has power.'

For the rest no universal rule can be given, but it may be stated in a general way that in speaking of small things in one's immediate possession the postposition ਕੋਲ or its equivalent ਪਾਸ, ਪਾਹ is most frequently used, the phrase meaning literally 'by one' or 'near one.'

**111.** Verbs denoting to *fear*, to *ask for*, and to *desire* are construed with the Ablative of the thing or person feared, or of whom the request, &c., is made. Ex. ਮੈਂ ਤੇਰੇ ਡਰਦਾ ਹਾਂ, 'I am afraid of you'; ਉਨ ਮੈਂ ਥੋਂ ਰੋਟੀ ਮੰਗੀ, 'he asked me for bread'; ਅਸੀਂ ਤੁਹਾ ਥੋਂ ਕੁਛ ਨਹੀਂ ਚਾਹੁੰਦੇ ਹਾਂ, 'we do not desire anything of you.'

**112.** With verbs denoting to *tell* or *say* the noun or pronoun denoting the person addressed may be put in the Dative case, or, as is frequently done, construed with ਕੋਲ, ਪਾਸ. Ex. ਮੈਂ ਤੈ ਨੂੰ ਆਖਿਆ ਸੀ, 'I said to you'; ਉਨ ਤੇਰੇ ਕੋਲ ਕੀ ਆਖਿਆ, 'what did he say to you?' Of ਦੱਸਣਾ, 'to tell' the indirect object is sometimes construed with ਅੱਗੇ, 'before'; as, ਮੈਂ ਇਹ ਗੱਲ ਕਿਸੇ ਅੱਗੇ ਨਾ ਦੱਸੀ, 'I told no one of this matter.'

**113.** The verb ਪੁੱਛਣਾ, 'to ask,' takes the person addressed in the Acc. or Abl. case ; as ਮੈਂ ਉਸ ਨੂੰ ਪੁੱਛਿਆ or ਮੈਂ ਉਸ ਥੋਂ ਪੁੱਛਿਆ, 'I asked him.'

**114.** The negative particle ਨਾ appended to a sentence converts it into a question with the expectation of an affirmative answer, ਨਾ being placed after the verb. If a negative answer is expected the sentence is put in the negative form with ਨਹੀਂ, between which and the verb ਨਾ is inserted. Ex. ਤੁਸੀਂ ਅੱਜ ਆਏ ਨਾ, 'you came only today did you not?' ਤੁਸੀਂ ਅੱਜ ਨਹੀਂ ਨਾ ਗਏ, 'you did not go today did you ?'

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## CHAPTER XVI.

### PRONOMINAL ADVERBS.

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**115.** In the accompanying Table is exhibited a series of adverbs relating to *time*, *place*, *direction*, and *manner*, corresponding to the series of pronouns and pronominal adjectives, given in Tables I and II, and formed from the same bases.

**116.** With regard to these adverbs observe ;

(1) The following changes of spelling are liable to occur ; (a) in the Prox. Dem., *ਇ* to *ਐ* or *ਏ*, and (b) in the Rem. Dem., *ਉ* to *ਓ*, thus making *ਐਥੇ*, *ਏਥੇ*, *ਓਥੇ* &c.; also (c) for *ਇਚਿਰ*, *ਉਚਿਰ*, &c., *ਇਚਰ*, *ਉਚਰ*, &c., and (d) for *ਕਦੇ*, *ਕਿਤੇ*, may be written *ਕਦੀ*, *ਕਿਤੀ*. (e) The series *ਇੱਧਰ*, *ਉੱਧਰ* &c., are sometimes written *ਇੱਧਿਰ*, *ਉੱਧਿਰ*, &c.

(2) The forms ending in *ਦ* (time), and *ਥੇ* (place) often change those endings to *ਦੇਂ* and *ਥੇਂ* respectively ; as *ਜਦੇਂ*, *ਤਦੇਂ*, *ਕਦੇਂ*, *ਇਥੇਂ*, *ਉਥੇਂ* &c.

(3) In the pronouns of Manner the forms *ਇੱਕੁਰ*, *ਉੱਕੁਰ*, *ਜਿੱਕੁਰ*, *ਤਿੱਕੁਰ*, *ਕਿੱਕੁਰ*, often substitute *ਕੁੰ* or *ਕੁਣ* for *ਕੁਰ*, making *ਇੱਕੁੰ*, *ਇੱਕੁਣ*, *ਉੱਕੁੰ*, *ਉੱਕੁਣ*; *ਜਿੱਕੁੰ*, *ਜਿੱਕੁਣ*; *ਤਿੱਕੁੰ*, *ਤਿੱਕੁਣ*, *ਕਿੱਕੁੰ*, *ਕਿੱਕੁਣ*, or *ਕੀਕੁਣ*.

(4) The interrogative *ਕਿਉ* has lost entirely its meaning of 'how', and is now used only as a causal, to denote 'how is it ?' 'why?' except that it occurs also as a sort of interjection, meaning 'how now ?' 'what say you ?' as, *ਤੰ ਗੁਰੂ ਨਾਨਕ ਹੱਸਿਆ ਆਖਿਓਸ ਕਿਉ ਭਾਈ ਬਾਲਾ*, 'then Gurú Nának laughed ; he said, what say you brother Bálá.'

(5) For the Remote Demonstr. of Time, which is wanting, the Correl. is used, or when emphasis is



desired, the Rem. Dem. of Manner ਉਵੇਂ, which then means 'at that very time,' 'immediately.'

(6) The series of adverbs of Manner ending in ਵੇਂ are emphatic forms of ਫੌਂਉ, ਜਿੰਉ &c., but are also used (especially the Rel., Correl., and Inter., Indef.) where no emphasis is intended.

(7) The Rel. ਜਿੰਉ and the Correl. ਫੌਂਉ are used for ਜਦ and ਤਦ, the corresponding adverbs of Time, in an emphatic sense, meaning 'as soon as,' and 'immediately.'

(8) The Rel. ਜਦ is used colloquially in the apodosis for ਤਦ, very commonly in the intensive form; as, ਜਦ ਉਨ ਬੁਲਾਇਆ ਜਦੇ ਮੈਂ ਗਿਆ, 'when he called, at that very time (immediately) I went.'

(9) ਤਾਂ and ਤਦ are idiomatically used, more especially in the intensive form, in the sense of 'for that very reason.' Ex. ਤਾਂ (ਤਾਂ ਹੀ, ਤਾਂ ਹੀਓ) ਮੈਂ ਪੁੱਛਿਆ, 'for that very reason I asked,' lit., 'then I asked'; ਤਦੇ ਮੈਂ ਘੋੜੇ ਨੂੰ ਬੇਚਿਆ, 'that is the very reason why I sold the horse.'

(10) The Rem. Dem. may always be used for the Correl.

**117.** In relative adverbial sentences the relative clause usually stands first, the apodosis being introduced by the Correlative or Demonstrative, which however is not always expressed; as, ਜਾਂ ਪੁੱਖ ਨਿੱਕਲੀ ਤਾਂ ਅਸੀਂ ਆਪਣੇ ਕੰਮ ਨੂੰ ਗਏ, 'when the sun came out we went to our work.'

**118.** In conditional sentences the protasis is introduced by ਜੇ, ਜੇਕਰ, or ਜੇ,\* 'if'; and the apodosis by ਤਾਂ, 'then', or ਤਾਂ, 'indeed,' 'truly,' which must however usually be left untranslated. Thus, ਜੇ ਤੇਰੀਆਂ ਅੱਖਾਂ ਦੁਖਦੀਆਂ ਹਨ ਤਾਂ ਬਾਹਰ ਕਿਉਂ ਜਾਂਦਾ ਹੈਂ, 'if your eyes are paining why do you go out'?

\*ਜੇ is Hindī rather than Panjābī, but will be met with occasionally in Panjābī books. I do not recollect ever having heard it used in this sense by the villagers in conversation.

## CHAPTER XVII.

FUTURE TENSES.—INFLECTED CASES.—OMISSION  
OF THE POSTPOSITIONS.

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**119.** It was stated in § 48 that of the fifteen finite tenses three were formed from the root of the verb. Leaving for the present the participial tenses we turn to these. They are the *Contingent Future*, the *Absolute Future*, and the *Imperative*. The Contingent Future is formed by adding to the root, in the 1st person singular, the syllable *ਯਿ*. Thus from the root ਲਿਖ, 'write,' we get ਲਿਖਿ, 'I write,' 'may write,' which is conjugated as follows:

## CONTINGENT FUTURE.

ਮੈਂ ਲਿਖਿ, 'I write,' 'may write,' &amp;c.

*Singular.**Plural.*

1. ਮੈਂ ਲਿਖਿ,
2. ਤੂੰ ਲਿਖੇਂ, (ਲਿਖੀਂ),\*
3. ਉਹ ਲਿਖੇ,

ਅਸੀਂ ਲਿਖਿਯੋ,	
ਤੁਸੀਂ ਲਿਖੋਂ, ਲਿਖੋ, (ਲਿਖਿਓ),*	
ਉਹ ਲਿਖਣ.	

*Obs.* The masc. and fem. are alike.

**120.** The Absolute Future is made by adding to the above (except the forms in brackets) the syllable *ਗਾ*, inflected to *ਗੇ* in the masc. pl., and to *ਗੀ*, *ਗੀਆਂ* in the fem. sing. and pl. respectively, but in the 1st pers. pl. the added syllable is attached to the sing. instead of to the pl. form. The 3rd pers. sing. has some alternative inflections.

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\*The forms in brackets are obsolete and will be discussed under the head of the Imperative, in the Note at the end of Ch. XIX.

## ABSOLUTE FUTURE.

ਮੈਂ ਲਿਖਾਂਗਾ, 'I shall write.'

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i>	1. ਮੈਂ ਲਿਖਾਂਗਾ, 2. ਤੂੰ ਲਿਖੇਂਗਾ, 3. ਉਹ ਲਿਖੇਗਾ, ਲਿਖੂਗਾ ਲਿਖੂਗੁ, ਲਿਖੂ,	ਮੈਂ ਲਿਖਾਂਗੀ, ਤੂੰ ਲਿਖੇਂਗੀ, ਉਹ ਲਿਖੇਗੀ, ਲਿਖੂਗੀ, ਲਿਖੂਗੁ, ਲਿਖੂ,
<i>Plur.</i>	1. ਅਸੀਂ ਲਿਖਾਂਗੇ, 2. ਤੁਸੀਂ ਲਿਖੇਂਗੇ, ਲਿਖੋਗੇ 3. ਉਹ ਲਿਖਣਗੇ.	ਅਸੀਂ ਲਿਖਾਂਗੀਆਂ, ਤੁਸੀਂ ਲਿਖੇਂਗੀਆਂ, ਲਿਖੋਗੀਆਂ, ਉਹ ਲਿਖਣਗੀਆਂ.

**121.** Verbs whose roots end in ਉ drop that letter before the terminations of the future tenses, and optionally insert ਵ to fill up the hiatus. In the 3rd pers. pl. however ਉ is commonly retained. Thus the verb ਆਉਣਾ, 'to come' is conjugated as follows :

<i>Singular.</i>	<i>Plural.</i>
1. ਮੈਂ ਆਆਂਗਾ, ਆਵਾਂਗਾ, 2. ਤੂੰ ਆਏਂਗਾ, ਆਵੇਂਗਾ,	ਅਸੀਂ ਆਆਂਗੇ, ਆਵਾਂਗੇ, ਤੁਸੀਂ ਆਓਂਗੇ, ਆਓਗੇ, ਆਵੇਂਗੇ, ਆਵੋਗੇ,
3. ਉਹ ਆਏਗਾ, ਆਵੇਗਾ, ਆਉਗਾ, ਆਉਗੁ, ਆਉ.	ਉਹ ਆਣਗੇ, ਆਉਣਗੇ. ਆਵਣਗੇ.

*Obs.* In the 1st pers. the form without ਵ I have never met with in print, but colloquially it is quite common in the Absolute Future. In the 2nd and 3rd pers. the omission of ਵ is more frequent than its insertion.

**122.** Any final vowel in the root, other than ਉ, is retained, and ਵ is optionally inserted between it and the tense ending ; thus, ਧੋਣਾ, 'to wash', ਧੋਆਂਗਾ or ਧੋਵਾਂਗਾ, 'I shall wash'; ਪੀਣਾ, 'to drink,' ਪੀਆਂਗਾ or ਪੀਵਾਂਗਾ, 'I shall drink'.\*

\*Instead of ਵ, ਮ may be written, these two letters being frequently interchanged in Panjābī ; thus ਆਮਾਂਗਾ, ਧੋਮਾਂਗਾ, ਪੀਮਾਂਗਾ for ਆਵਾਂਗਾ, ਧੋਵਾਂਗਾ, ਪੀਵਾਂਗਾ. This however I believe is a peculiarity of the eastern districts.



TABLE III. PRONOMINAL ADVERBS.

	PROX. DEMONSTR.	REM. DEMONSTR.	RELATIVE.	CORRELATIVE.	INTERROGATIVE.	INDEFINITE.
TIME ...	ਹੁਣ, now.	<i>Wanting.</i> ਉਦਿਰ, that long.	ਜਦ, ਜਾਂ, when	ਤਦ, ਤਾਂ, then.	ਕਦ, when ?	ਕਦੇ, sometime, anytime, ever. ਕਿਦਿਰ, a long time.
	ਇਦਿਰ, this long.		ਜਿਦਿਰ, as long as.	ਤਿਦਿਰ, so long.	ਕਿਦਿਰ, how long ?	
PLACE ...	ਇੱਥੇ, here.	ਉੱਥੇ, there.	ਜਿੱਥੇ, where.	ਤਿੱਥੇ, there.	ਕਿੱਥੇ, where ?	ਕਿੱਥੇ, } somewhere, ਕਿੱਥੀਂ, } anywhere.
DIRECTION	ਇੱਧਰ, hither.	ਉੱਧਰ, thither.	ਜਿੱਧਰ, whither.	ਤਿੱਧਰ, thither.	ਕਿੱਧਰ, whither ?	ਕਿੱਧਰ, { in some direction. in any direction.
MANNER.	ਇੰਉ, ਉਂ, ਓਂ, } ਇੰਉਕਰ, } thus, ਇੰਕੁਰ, } in ਇੰਚਾਂ, } this way.	ਏਂ, } ਉਂਕੁਰ, } thus, ਉਂਚਾਂ, } in that way.	ਜਿਉ, } ਜਿੰਉਕਰ, } as. ਜਿੰਕੁਰ, } as. ਜਿੰਚਾਂ, } as.	ਤਿਉ, } ਤਿੰਉਕਰ, } so. ਤਿੰਕੁਰ, } so. ਤਿੰਚਾਂ, } so.	(ਕਿੰਉ), } ਕਿੰਉਕਰ, } how ? ਕਿੰਕੁਰ, } how ? ਕਿੰਚਾਂ, } how ?	ਕਿੰਦੇ, somehow, anyhow.
	ਇਦੇਂ, thus, in this very way.	ਉਦੇਂ, thus, in that very way.	ਜਿਦੇਂ, as, just as.	ਤਿਦੇਂ, so, just so.	ਕਿਦੇਂ, how ? just how ?	

*Exc.* Roots ending in ਹਿ drop the final vowel before the future terminations ; as, ਕਹਿਣਾ, 'to say,' ਰਹਿਣਾ, 'to remain,' ਬਹਿਣਾ, 'to sit,' 'to flow,' ਲਹਿਣਾ, 'to descend.' These make their futures ਕਹਾਂਗਾ, ਰਹਾਂਗਾ, ਬਹਾਂਗਾ, ਲਹਾਂਗਾ. The verbs ਜਾਣਾ, 'to go' and ਖਾਣਾ, 'to eat,' from the roots ਜਾਹ and ਖਾਹ drop ਹ before all the verbal terminations, except that in the perfect participle the latter retains it before the irregular ending ਦਾ, or makes compensation for its loss by aspirating the ਦ ; whence the forms ਖਾਹਦਾ and ਖਾਧਾ as given in § 95.

**123** The irregular verb ਪੈਣਾ, 'to fall,' 'to lie,' makes its Perf. part. ਪਿਆ or ਪਇਆ, and its Fut. ਪਵਾਂ, ਪਵਾਂਗਾ. The part ਪਿਆ or ਪਇਆ is inflected to ਪਏ in the masc. pl., and to ਪਈ, ਪਈਆਂ in the fem. sing. and pl. respectively. The Future is conjugated as follows ;

<i>Singular.</i>	<i>Plural.</i>
1. ਮੈਂ ਪਵਾਂ,	ਅਸੀਂ ਪਇਯੋ,
2. ਤੂੰ ਪਏਂ, ਪਵੇਂ	ਤੁਸੀਂ ਪਓਂ, ਪਓ, ਪਵੇਂ, ਪਵੋ,
3. ਉਹ ਪਏ, ਪਵੇ,	ਉਹ ਪੈਣ.

**124.** Besides the common forms of the Instr., Abl., and Loc. cases already given, these cases have also each a more archaic inflected form which is used without the usual case sign ਨੈ, ਥੋਂ, ਪੁਰ, &c.

(1) In the Instrumental plural the inseparable suffix ਈਂ is attached to the oblique form of the noun or pronoun, the terminal vowel being previously dropped. This has been already noticed in the paradigms of pronouns, as, ਉਨ੍ਹੀਂ, ਇਨ੍ਹੀਂ, ਜਿਨ੍ਹੀਂ, ਤਿਨ੍ਹੀਂ, ਕਿਨ੍ਹੀਂ. Examples of nouns are, ਤੁਸੀਂ ਲੋਕੀਂ ਗੁਰਿਆਈ ਦਾ ਤਖਤ ਪਾਇਆ, 'you people have received the throne of the Gurúship.' (ਲੋਕੀਂ = ਲੋਕਾਂ ਨੈ). ਪੰਡਤੀਂ ਆਖਿਆ, 'the pundits said.' There is no form corresponding to this in the singular.

(2) To form the Ablative, (a) in the singular ਓਂ is added to the oblique form, terminal ਉ, when it

occurs, being dropped, and *ਏ* changed to *ਇ* before the suffix. (b) In the plural *ਈਂ* is added, the rule being the same as that given for the Instrumental.

Examples are, *under* (a) ਕਾਲੂ ਤਲਵੰਡੀਓਂ ਆਇਆ, 'Kālú came from Talwandí,' (ਤਲਵੰਡੀਓਂ = ਤਲਵੰਡੀ ਤੋਂ) ਉਹ ਦੇ ਮੁੱਖੋਂ ਕੋਈ ਗੱਲ ਨਾ ਨਿੱਕਲੀ, 'no word proceeded from his mouth'; ਕੋਹੜੇ ਪਾਸਿਓਂ, 'from which direction?' ਦਰਿਆਓਂ, 'from the river.' *Under* (b) ਹੁਰੀਂ ਲੜਨਾ, 'to fight with the fists,' 'to box'; ਉਹ ਦੇ ਹੱਥੀਂ, 'by, or 'with, his hands'; ਲੋਕ ਨੰਗੇ ਸਿਰੀਂ ਬੈਠੇ ਹਨ, 'the people are sitting bareheaded,' lit. 'with naked heads.'

*Obs.* In the plural if the noun has a qualifying adjunct that too may be put in the same form ; e. g. ਉਹ ਖੁੱਲੀਂ ਦਰਵਾਜ਼ੀਂ ਵੜੇ, 'they entered by open doors'; ਨੰਗੀਂ ਪੈਰੀਂ, barefoot,' lit., 'with naked feet.' Sometimes in the qualifying word *bindi* is omitted ; as, ਦੇਉਤੇ ਦੀ ਹੱਥੀਂ, 'by the hands of a god.'

(3) The Locative singular ends in *ਏ*, and the plural, in *ਈਂ*. The former is seldom used with nouns ending in a vowel, but terminal *ਉ* is hardened to its cognate semivowel *ਵ*, and the suffix *ਏ* may then be attached. In the plural *ਈਂ* is affixed as in the Instrumental and Ablative cases.

Examples. *In the sing.*; ਪਰਮੇਸੁਰ ਦੀ ਦਰਗਾਹੇ 'in the presence of God ; ਉਹ ਘਰੇ ਬੈਠਾ ਹੈ, 'he is sitting at home,' lit., 'in the house'; ਉਹ ਘਰੇ ਗਿਆ, 'he went home'; ਉਹ ਘਰੇ ਹੈ, 'he is at home'; ਛਾਵੇਂ, 'in the shade' (from ਛਾਉਂ, 'shade.') *In the pl.*; ਉਹ ਗੁਰਮੁਖੀ ਅੱਖਰੀਂ ਪੰਜਾਬੀ ਬੋਲੀ ਵਿਖੇ ਬੈਂਤਾਂ ਲਿਖਦਾ ਹੈ, 'he writes verses in the Gurmukhí characters in the Panjábí language'; ਇਹ ਗੱਲਾਂ ਰਾਜੇ ਦੇ ਕੰਨੀਂ ਪਹੁੰਚੀਆਂ, 'these words reached the ears of the king', lit., 'into the ears.'

Here again the qualifying adjunct often takes the form of the noun, with or without *bindi* ; as, ਉਨ੍ਹੀਂ



ਦਿਨੀ, 'in those days'; ਉਹ ਦੀ ਹੱਥੀਂ ਚੁੜੀਆਂ ਜਨ, 'in his hands there were bracelets.'

*Obs. 1.* Of the above inflected forms that of the Ablative singular is universally current. As regards the others, though they are not by any means uncommon, yet any one beginning the study of the language will do well to guard against employing them too freely, as their use seems to be in a measure limited. The examples given, and those in the exercise, are all taken from native books.

*Obs. 2.* Pronouns do not employ any of these forms except the Instrumental. The form in ਈ being common to that and the Ablative and Locative the connection only can determine which is intended.

**125.** Postpositions are often unexpressed. This is especially true of those that denote location; e. g., ਉਹ ਪਿੰਡ (ਨੂੰ) ਗਿਆ ਹੈ, 'he has gone to the village'; ਨਾਨਕ ਦੇ ਘਰ (ਵਿੱਚ) ਇੱਕ ਪੁੱਤ੍ਰ ਜੰਮਿਆ, 'In Nanak's house a son was born'; ਉਹ ਪਿੰਡ ਦੇ ਬੂਹੇ (ਓੜੇ) ਬੈਠਾ ਹੈ, 'he is sitting at the gate of the village'; ਉਹ ਘਰ ਗਿਆ ਹੈ, 'he has gone home.'

\* \* \* \* \*

#### NOTE.

#### *The Absolute Future.*

**126.** It is interesting to note the origin of this tense. It is formed, as has been stated, by adding the syllable ਗਾ to the Contingent Future. This ਗਾ, which is inflected to ਗੇ, ਗੀ, ਗੀਆਂ, is none other than an abraded form of ਗਿਆ, the Perf. part. of ਜਾਣਾ, 'to go,' with its inflections ਗਏ, ਗਈ, ਗਈਆਂ. The expression ਉਹ ਪੜ੍ਹੇਗਾ therefore means literally 'he is gone (that) he may read.' It is not clear how this comes to have a future meaning, but we have in our own language something very similar to it in the expression, 'he is going to read.' Another curious fact is worth noticing in this connection. In the Maráthí, Márwáṛí, and Naipálí they make the future by adding to the same tense (the Cont. Fut.) the suffix ਲ or ਲੇ, a contraction of ਏਲ or ਏਲੇ = 'come.' Hence ਪੜ੍ਹੇਲ or ਪੜ੍ਹੇਲੇ in these languages means 'he will read,' or 'he is come (that) he may

read'.\* This again has its analogy in the English. 'I am coming,' meaning, about to do so, or the colloquial expression, 'it is coming to rain.' We may also say 'I am going,' meaning 'about to go,' but 'I am reading,' or 'writing' does not mean 'about to read,' or 'to write.' The words *come* and *go* contain in themselves for some inscrutable reason the idea of futurity.

127. A distinct type of this tense having *ṃ* as the radical letter of its termination is met with in the *Janam Sākhī*, and is colloquial in the districts bordering on Rājputānā. It differs but little from the common form of the Future which is current throughout Eastern Rājputānā. The two conjugations are given together for the sake of comparison.

ਕਰਨਾ, 'to do.'

	<i>Singular.</i>			<i>Plural.</i>		
	1st.	2nd.	3rd.	1st.	2nd.	3rd.
Rāj.	ਕਰਸ੍ਯੁੰ	ਕਰਸੀ	ਕਰਸੀ	ਕਰਸ੍ਯਾਂ	ਕਰਸ੍ਯੋ	ਕਰਸੀ †
Panj.	ਕਰਸਾਂ	ਕਰਸੈਂ	ਕਰਸੀ	ਕਰਸਾਂ	ਕਰਸੋ	ਕਰਸਣ ‡

Ez. ਜੇ ਕੁਛ ਤੁਸੀਂ ਕੰਮ ਆਖੋਗੇ ਸੋ ਕਰਸਾਂ ਜੀ, 'whatever work you say I will do Sir.'

ਅਸਾਂ ਉੱਥੇ ਜਾਂਦਿਆਂ ਨੂੰ ਤਾਂ ਖਾਇ ਲੈਸੀ, 'as soon as we arrive there he (the demon) will devour us.'

ਖੁਦਾਇ ਕੰਮ ਰਾਸ ਕਰਸੀ, 'God will prosper the business.' (ਬਾਲਾ)

ਕੁਛ ਫਜ਼ੂਲੀ ਕਰਦਾ ਹੋਸੀ, '(Bálá) is probably up to some nonsense.'

One cannot fail to be struck with the similarity of this form to the Contingent Future. If *ṃ* be struck out they are in all except the 1st pers. pl. practically the same, as note the following ;

\*Hoernle, § 509.

† Kellogg, § 502 (1).

‡ Bibari Lal, p 69.

	<i>Singular.</i>			<i>Plural.</i>		
	1st.	2nd.	3rd.	1st.	2nd.	3rd.
Abs. Fut.	ਕਰਸਾਂ	ਕਰਸੈਂ	ਕਰਸੀ	ਕਰਸਾਂ	ਕਰਸੇ	ਕਰਸਣ
Cont. Fut.	ਕਰਾਂ	ਕਰੇਂ	ਕਰੇ	ਕਰਿਯੇ	ਕਰੇ	ਕਰਣ

This close resemblance renders it certain that the two have a common origin, and in the archaic Hindí dialect of the *Rámáyan*, where a form of the Cont. Fut. in ਸਿ or ਸੁ occurs, we find an explanation of the ਸ. Thus, ਜੇ ਤੇਂ ਚਹਿਸਿ=Panj. ਜੇ ਤੂੰ ਚਾਹੇਂ, 'if thou wish'.\*

### *The Inflected Cases*

**128.** The High Hindí, and the Urdú which is only a Persianized form of the same, have preserved no trace of these archaic types of the Instrumental, Ablative and Locative cases. They exist however with slight modification in a few of the older dialects.

(1) In the language of Bihár, of which there are three principal dialects the Bhojpurí, Mágadhí, and Maithilí, the Instrumental case is not employed in an active sense as it is in Panjábí and High Hindí, with the perfect tenses of transitive verbs. The equivalent, e. g., of ਉਨ ਕੀਤਾ, 'he did,' would in Bihárf be ਉ ਕਇਲਸ=ਉਹ ਕੀਤਾ, the subject being in the Nom. The Instr. is simply a second Abl. It has two forms. In one, which is identical with the Abl. the uninflected noun takes the suffix ਸੇਂ, and in the other the noun is inflected to ਏਂ and employs no suffix ; as, ਹਮ ਬਲੇਂ ਲੇ ਜਾਇਬ=Panj. ਮੈਂ ਬਲੇਂ ਲੈ ਜਾਵਾਂਗਾ, 'I shall take away by force.† This illustrates what was said in § 16 of the original use of this case as an Ablative, and also suggests an explanation of the Panjábí Ablative in ਓ.

(2) The Gujrátí Locative ends in ਏ in both the sing. and the pl.; as ਘਰੇ, 'in the house' ; ਛੇਕਰਾਏ, 'on a child' ; ਛੇਕਰਾਂਏ, 'on the children' ; ਘੋੜਾਏ contracted to ਘੋੜੇ, 'on a horse'.‡

In the Bhojpurí, Mágadhí, and Maithilí dialects there is the same form, in the sing. only ; as ਪੰਡਿਤ ਕਾ ਘਰੇ ਢੇਰ ਪੋਥੀ ਬਾਟੇ, 'in

\* Kellogg. § 538, f. Also cf. § 540, 541 (2) a.

† Grierson, i. 11, ii. 52, iii. 3, iv. 303. ‡ Taylor, pp. 20, 175.



the pundit's house there are many books.' \* In Márwárf and Mewárf the termination is ਐ; as ਘੋੜੇ, 'on a horse'; ਘਰੇ, 'at home'. †

*Ellipsis of the Postposition.*

129. In cases such as those illustrated by the examples given in § 125 where the postposition is omitted, Kellogg holds that it is incorrect "to represent the postposition as arbitrarily omitted. In reality we have herein a remaining trace of the old inflectional system of declension... The real character of such words is still discernible from their power to occasion the inflection of an attributive adjunct." ‡ He may very likely be right though the reason he gives is not convincing, since even if the postposition were "arbitrarily" omitted the noun would necessarily be put in the inflected form, just as when the subject of a verb is omitted the verb nevertheless must assume the form that would be required if the subject were expressed. Moreover the postposition is sometimes omitted where there can be no thought of a Locative case, and where also the attributive adjunct is inflected, as in the following example ;  
ਤੇਰੇ ਆਏ (ਤੇ) ਮੇਰਾ ਕੜਾਹਾ ਠੰਡਾ ਸੀਤਲ ਹੋਇ ਗਇਆ ਹੈ, '(by) your coming my cauldron has become quite cold.'

Still it is true, as has been said, that such omissions generally occur in the case of those postpositions which denote location, and this makes it probable that Kellogg's contention is correct.

\* Grierson, ii 52, iii. 3, iv. 303.

† Kellogg, Table III.

‡ Kellogg, § 162, Rem.

## CHAPTER XVIII.

### CONTINGENT FUTURE.

**130.** The conjugation of the Contingent Future was given in the last Chapter. The Contingent tenses (cf. Group I and II, § 52) are all used to present an idea hypothetically, with no reference to its possible or probable realization, in contradistinction to the indicative tenses, which present it positively or negatively as an objective fact, or an assumed fact.

**131.** The Contingent Future represents an act or state as possible to occur, but without assuming that it will do so.\* It is employed :—

(1) In (a) the *protasis*, or (b) the *protasis* and *apodosis* of relative and conditional sentences.

Examples :—

(a) ਜਿਹ ਨੂੰ ਇਹ ਸੱਪ ਡਸੇ ਉਹ ਨਿਸੰਗ ਮਰੂਗਾ, 'he will certainly die whom this snake stings' ; ਜਦ ਉਹ ਪੁੱਛੇ ਤਾਂ † ਅਸੀਂ ਦੱਸਾਂਗੇ, 'when he asks I will tell (him)' ; ਜੇ ਉਹ ਆਵੇ ਤਾਂ ਚੰਗੇ ਗੱਲ ਹੈ, 'if he comes it will be well,' lit., 'it is a good thing.'

(b) ਜੋ ਕਹੇ ਸੋ ਮੈਂ ਕਰਾਂ, 'I will do what you say' ; ਜਾਂ ਉਹ ਬੁਲਾਵੇ ਤਾਂ ਮੈਂ ਜਾਵਾਂ, 'when he calls I will go' ; ਜੇ ਉਹ ਬੁਲਾਵੇ ਤਾਂ ਮੈਂ ਜਾਵਾਂ, 'if he calls I will go,' ਜੇ ਪਾਣੀ ਉਤਰੇ ਤਾਂ ਅਸੀਂ ਪਾਰ ਲੰਘਿਯੋ, 'if the water subsides we may cross over.'

*Obs.* In the last four examples the verb in the apodosis has more or less the idea of potentiality, and so probably this tense always has, but very often, as in the first three of these, this is so faint as scarcely to be discernible, as also in the

\* In the case of the substantive verb this tense sometimes has also a present sense.

† The Correlative of ਜਦ is ਤਦ, but in practice ਤਾਂ often follows in the apodosis.

following ; ਜੇ ਉਹ ਤੇਰੀ ਗੱਲ ਨਾ ਮੰਨੇ ਤਾਂ ਤੁਸੀਂ ਕੀ ਕਰੋ, 'if he does not agree to what you say what will you do' ? It has been suggested that the use of the contingent tenses in such cases as these is due to a habit the native of India has of avoiding positiveness in his language, and of expressing himself vaguely, so as not to commit himself too far.

(2) In asking or granting permission.

Ex. ਹੁਣ ਮੈਂ ਜਾਵਾਂ, 'Now may I go' ? ਉਹ ਕਦ ਆਵੇ, 'when may he come' ? ਉਹ ਕੱਲ ਆਵੇ, 'he may come to-morrow,' ਜੋ ਚਾਹੇ ਸੋ ਲਵੇ,\* 'he may take what he pleases.'

(3) In questions in which English idiom would require the use of 'shall.' Thus, of the three examples just given the first two could be translated, 'now shall I go' ? 'when shall I come' ? Further examples are ; ਅਸੀਂ ਅੱਜ ਕਿੱਥੇ ਜਾਇਯੋ, 'where shall we go today' ? ਮੈਂ ਕਿਹੜੀ ਪੋਥੀ ਪੜਾਂ, 'which book shall I read' ?

(4) In an interrogative sentence with an adverb of manner the idea of potentiality is expressed.

Ex. ਇਹ ਰੋਟੀ ਮੈਂ ਕਿੱਕਰ ਖਾਵਾਂ, 'how can I eat this bread' ? ਅਸੀਂ ਕਿੱਦਾ ਜਾਇਯੋ, 'how can we go' ?

(5) To express a *wish* or *hope*,

Ex. ਗੁਰੂ ਸਾ ਨੂੰ ਫੇਰ ਇਸ ਦੇਸ ਵਿੱਚ ਕਦੇ ਨਾ ਲਿਆਵੇ, 'may the *Guru* never again bring us into this country' ; ਪਰਮੇਸੁਰ ਕਰੇ, 'God grant,' lit., 'may God do (it)' ; ਰੱਬ ਨਾ ਕਰੇ, 'God forbid,' lit., 'may God not do (it).'

(a) Closely allied to this is a very common idiom according to which a negative hope or a hypothesis is expressed by means of a contingent tense preceded by ਕਿਤੇ or ਕਿਧਰੇ.

Ex. ਉਹ ਕਿਤੇ ਗੁੱਸੇ ਨਾ ਹੋਵੇ, 'I hope he will not be angry,' 'perhaps he will be angry' ; ਉਹ ਕਿਧਰੇ ਬਿਮਾਰ ਨਾ ਹੋਵੇ, 'I hope he is not ill,' 'perhaps he is ill.' Further

\* ਲਵੇ from ਲੈਣਾ, 'to take.'



illustrations of this usage will be given in connection with the remaining contingent tenses.

(6) In a dependent clause relating to the future, connected by ਕਿ or its equivalents ਜੋ, ਭਈ, with one denoting *wish, purpose, power, ability, authority*.

Ex. ਮੈਂ ਚਾਹੁੰਦਾ ਸੀ ਭਈ ਉਹ ਨਾ ਆਵੇ, 'I wished that he should not come' ; ਉਹ ਦੀ ਕੀ ਮਜ਼ਾਲ ਹੈ ਜੋ ਮੈਂ ਨੂੰ ਫੜੇ, 'what power has he to seize me' ? lit., 'that he should seize me' ; ਮੇਰੀ ਦਲੀਲ ਸੀ ਜੋ ਤੂੰ ਸਾਡੇ ਨਾਲ ਚਲੇ, 'it was my purpose that you should go with us.' ਠਾਣੇਦਾਰ ਦਾ ਇਖਤਿਆਰ ਨਹੀਂ ਜੋ ਤੈ ਨੂੰ ਛੁਡਾਵੇ, 'the *thānedār* has not authority to release you.'

(7) To express likeness, when any act or event is compared to another, the verb which expresses the likeness as a supposed future act or event is put in the Cont. Fut.

Ex. ਉਹ ਨੂੰ ਐਉਂ ਮਾਰਿਆ ਜਿਵੇਂ ਕੋਈ ਕੁੱਤੇ ਨੂੰ ਮਾਰੇ, 'he beat him as one would beat a dog.'

(8) Generally to represent any act, event, or state, as in the future possible or supposable.

Ex. ਪਿਤਾ ਦੇ ਘਰ ਤਾਂ ਜਾਵਾਂ ਪਰ ਉੱਥੇ ਸਹੇਲੀਆਂ ਹੱਸਣਗੀਆਂ, 'I may indeed go to (my) father's house but there (my) companions will laugh.'

**132.** In conditional and relative clauses there is not unfrequently an ellipsis of ਜੋ, and the relative adverb or pronoun.

Ex. ਸਾਡੀ ਮਾਂ ਆਖੂ ਤਾਂ ਜਾਮਾਂਗੇ, '(if) my mother says, I will go' ; ਫੇਰ ਆਮਾਂਗੇ ਤਾਂ ਤੈ ਨੂੰ ਦੱਸਾਂਗੇ, '(when) I come again I will tell you' ; ਚਾਹੇ ਸੋ ਕਰੇ, 'he may do (what) he pleases.'

**133.** The order of clauses in relative and conditional sentences may be reversed, the apodosis being placed first for the sake of emphasis.

Ex. ਪਰਮੇਸੁਰ ਨੂੰ ਤੇਰੇ ਉੱਤੇ ਮਿਹਰਵਾਨ ਤਾਂ ਜਾਣਾਂਗੀ ਜਾਂ ਤੂੰ ਮੇਰਾ ਬਚਨ ਮੰਨੇਂਗਾ, 'when you mind what I say *then* I shall know that God is kind to you'; ਉਹ ਰਾਜੀ ਰਹੇ ਜੋ ਅਫੀਮ ਨਾ ਖਾਵੇ, '*he* will keep well who does not eat opium'; ਮੈਂ ਤਾਂ ਜਾਵਾਂਗੀ ਜੇ ਤੂੰ ਮੇਰੇ ਨਾਲ ਚੱਲੇਂ, 'if you go with me *then* I will go.'

134. Of the negative particles ਨਹੀਂ, ਨ, ਨਾ and ਮਤ, signifying 'not', ਨ or ਨਾ alone is commonly used with the contingent tenses.\*

\* \* \* \* \*

#### NOTE.

#### *The Contingent Future.*

135. This tense occurs in all the languages and dialects that have their origin in the Sanskrit, and has a wider application than any other. The conjugation of it varies but little throughout North India, but in form the Panjābī is most nearly allied to the Sindhī, Gujrātī and Māgadhī. The inflections are shown in the following Table, with the High Hindī placed at the top for the sake of comparison.†

	<i>Singular.</i>			<i>Plural.</i>		
	1st.	2nd.	3rd.	1st.	2nd.	3rd.
High Hindī	ਉਂ	ਏ	ਏ	ਏਂ	ਓ	ਏਂ
Panjābī.	ਆਂ	ਏਂ	ਏ	ਇਯੇ, ਈਏ	ਓਂ, ਓ	ਅਣ
Sindhī.‡	ਆਂ	ਇਏਂ, ਏਂ, ਈਂ	ਏ	ਇਯੂ	ਇਓ	ਈਨਿ, ਇਨਿ
Gujrātī.	ਉਂ	ਏ	ਏ	ਇਯੇ, ਈਏ	ਓ	ਏ
Māgadhī	ਉਂ	ਏਂ, ਹੀ	ਏ	ਇਅਇ	ਹੋ	ਹਿਨ

\* This remark has reference to the modern colloquial. In the Note at the end of the Chapter will be given examples modifying it as regards the more archaic form of the language.

† Cf. Hoernle, § 496. Grierson, iii. 43. Taylor, 130.

‡ These inflections are those of a transitive verb, the forms of the intransitive being somewhat different.

The Garhwālī and Bhojpurī also have  $\text{ਨ}=\text{Panj. ਝ}$  in the 3rd pers. pl.

136. Though in high Hindī and Panjābī this tense is now used generally in a contingent sense, and with a future reference, yet originally it was a present indicative, and in a number of the languages of North India is still the regular form of that tense.

(1) In the Old Baiswārī dialect of the *Rāmāyan* it is used both with and without the auxiliary for the present indicative. The following are among many examples given by Kellogg, ਕਰਉਂ ਏਕ ਬਿਸਵਾਸ, 'one faith I hold'; ਫੁਲੈ ਫਲੈ ਨ ਬੇਤ,\* 'The reed neither blossoms nor bears fruit.' So also in the Braj dialect, ਜੁ ਿਡਿਤ ਹੋਇ ਸੋ ਦੁਖ ਸੁਖ ਨ ਮਾਨੈ, † 'he who is wise (a pundit) regards neither sorrow nor joy'; ਆਵੈਂ ਹੈਂ, 'they come.' Throughout Rājputānā this is the common form of the present indicative; as ਕਿੰਉ ਖਾਵੈ ਛੇ ਜੈਯਰ (Panj. ਕਿੰਉ ਖਾਂਦੇ ਹੋਂ ਜਹਿਰ), 'why do you eat poison'? ਮੁਖ ਕੁੰ ਕਿਆ ਫਰਮਾਵੈ (Panj. ਮੈਂ ਨੂੰ ਕੀ ਫਰਮਾਉਂਦੇ), 'what do you command me'? ‡ In many parts of the North West Provinces this form is common, and in the Panjāb we hear our sahises and grass-cuts, who come from those regions, say to one another ਸਾਹਿਬ ਆਵੈ ਹੈਂ, 'the sáhib is coming'; ਸਾਹਿਬ ਬੁਲਾਵੈਂ, 'the sáhib is calling,' &c. In the Mágadhī it is used in the same way in combination with the auxiliary, and also rarely without it.||

(2) In Bengālī, Orīyá, and Gujrátī it is both a present indicative and a contingent future, while in Mārāṭhī it serves the purpose of a historical present or a habitual past. || In these last two senses, and also as a past potential it is very commonly used in Panjābī. Whenever a villager tells a story he falls immediately into the use of this tense in relating past events, and it is found so used on almost every page of the *Janam Sakhī*.

Ex. ਤਾਂ ਕਾਲੂ ਆਖੇ, 'then Kálú said'; ਕਹਿਣ ਹੇ ਸ੍ਰੀ ਪਰਮੇਸੁਰ ਤੈਂ ਇਤਨੇ ਬਾਲਕ ਨੂੰ ਕਿਆ ਕਿਰਪਾ ਕੀਤੀ ਹੈ, 'they said, O God what grace hast thou bestowed upon so (yonng) a child'; ਜਾਂ ਰਾਮਾਂ ਦੇਖੇ ਤਾਂ ਮੰਗਤਾ ਭੀ ਕੋਈ ਨਹੀਂ,

\* ਫੁਲੈ ਫਲੈ = Panj. ਫੁੱਲੇ ਫਲੇ. This form in ਐ is met with occasionally in Panjābī.

† ਹੋਇ, ਮਾਨੈ = Panj. ਹੋਵੇ, ਮੰਨੇ.

‡ Kellog, § 490, 506, 507, 545. || Grierson, iii; 45. || Hoernle, § 496.



'when Rámán looked there was not even a beggar'; ਤਾਂ ਮੈਂ ਤੇ ਮਰਦਾਨਾ ਦੇਖੀਏ ਤਾਂ ਕੀ ਦੇਖੀਏ, 'then (when) I and Mardáná looked what did we see'? ਅਸੀਂ ਇੱਕ ਦੂਏ ਵਲ ਤਕੀਏ ਪਰ ਕਰ ਕੁਝ ਨਾ ਸੱਕੀਏ, 'we looked one toward the other but were able to do nothing.'

(3) The following are examples of the use of the same tense as a habitual past. ਜੋ ਆਵੇ ਸੋ ਪੈਰੀਂ ਪਵੇ, 'whoever came would fall at (his) feet'; ਜਾਂ ਉਹ ਧਾਨ ਛੜੇ ਤਾਂ ਚੂੜੀਆਂ ਖੜਕਣ, 'when she pounded the rice (in a mortar, to hull it) her bracelets would rattle.'

(4) And as a past potential ; ਗਲੁ ਵਿੱਚੋਂ ਛੱਡੇ ਨਾਹੀਂ, 'he would not release him from his embrace,' lit., 'his neck'; ਤਾਂ ਕੌਡਾ ਰਾਖਸ਼ ਗੁਰੂ ਨਾਨਕ ਦੇ ਚਰਨਾਂ ਉੱਤੇ ਢਹਿ ਪਇਆ ਉੱਠੇ ਹੀ ਨਾਹੀਂ, 'then the demon Kaudá fell at the feet of Gurú Nának (and) would not rise.'

(5) Especially common is this form in proverbial sayings and the enunciation of general truths.

Ex. ਕਰੇ ਸੋ ਪਾਵੇ, '(what a man) does, he will receive (the reward of the same)' ਰਿੱਛ ਦੀ ਚਾਲ ਕਲੰਦਰ ਜਾਣੇ, 'the beartamer (alone) knows the ways of bears,' i. e. every man understands his own occupation ; ਕਹੇ ਕੁਛ ਤੇ ਕਰੇ ਕੁਛ, 'he says one thing and does another'; ਮੇਥਾ ਠੋਕੇ ਜਮੀਂ ਪੁਰ ਦਿਲ ਉਡੇ ਅਸਮਾਨ, 'one strikes his forehead on the ground, while his heart is flying in the heavens,' i. e. prostrates himself in prayer, while all the time his mind is wandering hither and thither.

137. Sometimes we meet with the use of the negative ਮਤ with this and the other contingent tenses, though this usage is archaic, and is not to be imitated in speaking the language.

Ex. ਕਹੇ ਜੀ ਭਲਾ ਹੋਵੇ ਜੇ ਤੁਸਾਂ ਮਿਲਿਆਂ ਤੇ ਮਤ ਕੁਛ ਉਸ ਦਾ ਭਲਾ ਹੋਵੇ, 'he said, Sir it will be well if he does not receive some benefit by meeting with you'; ਬਰਸਾਤ ਭਰ ਚੱਲਦੇ ਫਿਰਦੇ ਨਹੀਂ ਕਿ ਮਤ ਕਿਸੇ ਕੀੜੇ ਨੂੰ ਦੁਖ ਪਹੁੰਚੇ, 'during the whole of the rainy season they do not move about lest pain should be inflicted on some insect'; ਜੇ ਵਧੇਰੇ ਖਾ ਗਿਆ ਤਾਂ ਮਤ ਕਿਤੇ ਅਜੀਰਣ ਹੋ ਜਾਏ, 'if one ate too much there would be danger of suffering indigestion'; ਤੂੰ ਕੋਈ ਬੈਦ ਸੱਦਕੇ ਇਸ ਦਾ ਇਲਾਜ ਕਰਾਇ ਮਤ ਸ੍ਰੀ ਪਰਮੇਸੁਰ ਜੀ ਕੋਖ ਦੇ ਉਲੇ ਲੱਖ ਬੀ ਕਰਦਾ ਹੋਵੇ, 'call a doctor and have him cured lest what

seems to be a small matter should prove to be serious.\*

138. More frequently ਨਹੀਂ or ਨਾਹੀਂ is met with, as in the examples given under § 136 (4). Others are ; ਨਾਨਕ ਨੂੰ ਨਜ਼ਰ ਵਿੱਚ ਰੱਖਣਾ ਕੋਈ ਪੈਸਾ ਟਕਾ ਕਿਤੇ ਵਲ ਗਵਾਏ ਨਾਹੀਂ, 'keep your eye on Nának lest perchance he should lose any money'; ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਜੀ ਅੱਗੋਂ ਬੋਲੇ ਨਾਹੀਂ, 'then *Gurú Nának* did not reply'; ਚੰਦੋ ਰਾਣੀ ਚੁੱਪ ਕਰ ਗਈ ਆਖ ਸੱਕੇ ਕੁਛ ਨਾਹੀਂ, 'Chando Rāṇī became silent, she was unable to say anything.'

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\* ਕੱਖ ਦੇ ਓਲ੍ਹੇ ਲੱਖ is a proverbial expression, ਕੱਖ signifying a small particle or blade of grass, and ਲੱਖ a hundred thousand. The former is as the type of what is insignificant, and the latter, of what is of serious importance. The phrase then means, a matter of great importance concealed behind one that is insignificant, or to apply it to the case referred to in the sentence quoted, the fear is expressed lest what seemed a slight indisposition might unless properly treated prove serious.

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## CHAPTER XIX.

## THE IMPERATIVE.—SOME IRREGULAR VERBS.

**139.** The Imperative is rightly placed by Kellogg among the future tenses, since the action contemplated is still in the future at the time of speaking. It is conjugated as follows :—

## IMPERATIVE.

ਮੈਂ ਲਿਖਾਂ, 'let me write.'

*Singular.*

1. ਮੈਂ ਲਿਖਾਂ, let me write.
2. ਤੂੰ ਲਿਖ, ਲਿਖੀਂ, (ਲਿਖੇਂ),\*  
write thou,
3. ਉਹ ਲਿਖੇ, let him (her)  
write,

*Plural.*

- ਅਸੀਂ ਲਿਖਿਯੋ,† let us write,  
ਤੁਸੀਂ ਲਿਖੋ, ਲਿਖਿਓ, write ye,  
ਉਹ ਲਿਖਣ, let them write.

*Obs.* The masc. and fem. are alike.

**140.** By a reference to § 119 it will be seen that with slight exceptions the forms of the Imperative and the Contingent Future are the same.

(1) In the 2nd pers. sing. (a) the Imperative has a form which is identical with the root of the verb, and which does not occur in the Cont. Fut. (b) The form in ਈ which is obsolete in the Cont. Fut. is in regular use in the Imperative, while on the other hand that in ਏ which is in common use in the former is obsolete in the latter.

(2) The nasal ਏ of the 2nd pers. pl. in the Cont. Fut. does not occur in the Imperative, but the obsolete form in ਏਏ is regularly employed in the latter.

\* The form in brackets is obsolete. See below § 150, 151.

† In the Janam Sākhī the termination ਅ is common, making ਲਿਖਿਅੋ instead of ਲਿਖਿਯੋ.



**141.** In the second person the forms ਲਿਖੀਂ, ਲਿਖਿਓ differ slightly as regards their usage from ਲਿਖ, ਲਿਖੋ.

(1) They are somewhat more polite.

(2) They would be more likely to be used if the order were not expected to be immediately carried out, but at some future time, though even in this case the shorter forms would not be out of place, and indeed are frequently employed.

(3) They relate to *habitual* action. Thus if you are questioning a man on some affair you say, ਬੁਠ ਨ ਬੋਲ or ਬੁਠ ਨਾ ਬੋਲੋ, 'do not lie,' lit., 'do not speak a lie,' but ਬੁਠ ਨ ਬੋਲੀ or ਬੁਠ ਨਾ ਬੋਲਿਓ, if you mean 'do not make a practice of lying.' Nevertheless the two forms are very much used interchangeably.

**142.** With the Imperative the negative ਨਾ alone is commonly used.\* It usually stands before the verb, but sometimes follows it. It is often placed after the second person of the Imperative without a negative force but rather to give emphasis to it; as, ਸੁਣੋ ਨਾ, 'listen won't you,' 'just listen'; ਦੇਖੋ ਨਾ, 'look won't you,' 'see here.' In this sense it is spoken with a rising tone of the voice. If spoken with a falling inflection the above would mean 'do not listen,' and 'do not look.'

**143.** The Imperative 2nd pl. of ਮੰਨਣਾ, 'to obey,' lengthened to ਮਾਨੋ, and the 3rd sing. and 2nd pl. of ਜਾਣਨਾ, 'to know,' viz., ਜਾਣੇ, ਜਾਣੋ, are idiomatically used as adverbs meaning, 'as it were,' 'as if.' In the latter sense they are usually preceded by ਕਿ, ਜੋ, or ਭਈ.

Ex. ਇਹ ਵਿਦਿਆ ਮਾਨੋ ਜੁਗਤਿਆਂ ਦਾ ਹੀ ਪੁੰਜ ਹੈ, 'this science

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\* Owing to the influence of the Hindí or Urdú ਮਨ is sometimes heard, but it is not good Panjábí. For the use of ਨਹੀਂ with the Imperative see the Note at the end of this Chapter.

is as it were a collection of contrivances'; ਉਹ ਐਉਂ ਬੋਲਿਆ ਭਈ ਜਾਣੈ ਮੈਂ ਹੀ ਘਰ ਦਾ ਮਾਲਕ ਹਾਂ, 'he spoke as if he himself were the master of the house'; ਜੋ ਉਸ ਨੂੰ ਆਖੇ ਉਹ ਉਸ ਨੂੰ ਐਉਂ ਭੁਲਾਉਂਦਾ ਹੈ ਕਿ ਜਾਣੇ ਕਦੇ ਸੁਣਿਆ ਹੀ ਨਹੀਂ ਸੀ, 'what you say to him he forgets as if he had never even heard it.'

144. The 2nd sing. and pl., and the 3rd sing. Imper. of ਜਾਣਨਾ, 'to know,' are used with a personal pronoun in a sense equivalent to the phrase 'do as you please, the responsibility is with you,' or 'it is your business, not mine.' You endeavour for instance to persuade a man to follow a particular course, and finding him unwilling to act on your advice you say ਅੱਛਾ ਤੂੰ ਜਾਣ, or ਤੁਸੀਂ ਜਾਣੋ, with a good deal of emphasis on the pronoun, and that ends the argument. Or speaking of a third person you say ਉਹ ਜਾਣੇ, 'he can do as he pleases and take the consequences.'\* The expression ਤੁਸੀਂ ਜਾਣੋ also frequently means 'I do not know,' when said in reply to a question.

145. From the verb ਚੱਲਣਾ, 'to go,' is formed the very common phrase ਚੱਲੇ ਚੱਲਿਯੋ, or ਆਉ ਚੱਲੇ ਚੱਲਿਯੋ, 'come let us go.'

146. In the following list of irregular verbs the letter *r* indicates that the part referred to is regular. In some cases regular and irregular forms both are in use.

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\* In this idiom there seems to be a good deal of confusion with respect to the persons, the verb in the 3rd pers. being sometimes used with the 2nd personal pronoun and very commonly the verb in the 2nd pers. with the 3rd personal pronoun, as ਤੂੰ ਜਾਣੇ, ਉਹ ਜਾਣੇ.

INFINITIVE.	IMP. PART.	PERF. PART.	FUTURE.	IMPERATIVE.	
				Sing.	Plur.
ਲੈਣਾ, to take	ੴ.	ਲਿਆ, ਲਇਆ	ਲਿਆਂ, ਲਵਾਂ	ਲੈ, ਲਈਂ	ਲਓ, ਲਵੋ,
ਦੇਣਾ, to give	ੴ., ਦਿੰਦਾ	ਲੀਤਾ, ਲਿੱਤਾ	ਦਿਆਂ, ਦੇਵਾਂ	ਦਿਹ, ਦੇਈਂ	ਲਇਓ.
ਪੈਣਾ } to fall ਪੌਣਾ } to lie	ੴ.	ਦਿੱਤਾ	ਪਵਾਂ	ਪਉ	ਦਿਓ, ਦੇਇਓ
ਕਹਿਣਾ, to say	ੴ.	ਪਿਆ, ਪਇਆ	ੴ.	ੴ., ਕਹੁ	ਪਓ, ਪਵੋ,
ਰਹਿਣਾ, to stay	ੴ.	ੴ., ਕਿਹਾ	ੴ.	ੴ., ਰਹੁ	ੴ.
		ੴ., ਰਿਹਾ	ੴ.	ੴ., ਰਹੁ	ੴ.

(1) The Future conjugation of ਲੈਣਾ is as follows :—



*Singular.*

1. ਮੈਂ ਲਿਆਂ, ਲਵਾਂ,
2. ਤੂੰ ਲਏਂ, ਲਵੇਂ,
3. ਉਹ ਲਏ, ਲਵੇ,

*Plural.*

ਅਸੀਂ ਲੇਇਯੋ, [ਲਵੇਂ, ਲਵੇ,  
ਤੁਸੀਂ ਲਿਓਂ, ਲਿਓ, ਲਓਂ, ਲਓ,  
ਉਹ ਲੈਣ.

(2) The Future of ਦੇਣਾ is conjugated in the same way, except that (a) the second form throughout the singular usually take *e laun* over ਦ, making ਦੇਵਾਂ, ਦੇਵੇਂ, and ਦੇਵੇ, and (b) the 3rd pl. is ਦੇਣ. In the 1st sing. and 2nd pl. the form without ਵ is preferred.

(3) The Perfect participles of ਰਹਿਣਾ and ਕਹਿਣਾ are irregular only in the masc. sing. The inflected forms are regular, ਰਹੇ, ਰਹੀ, ਰਹੀਆਂ, and ਕਹੇ, ਕਹੀ, ਕਹੀਆਂ.

(4) The Future conjugation of ਪੈਣਾ was given in § 123. The Imperative is the same, except the 2nd sing. and pl., which are as given in the Table.

147. A noun denoting a *place* toward which motion is directed is put in the Dative or Locative case, the suffix ਨੂੰ, ਪੁਰ, &c., being often omitted as has been explained, but if a *person* be denoted the postposition ਕੋਲ or ਪਾਸ must be used. Thus we say ਉਹ ਪਿੰਡ ਨੂੰ ਗਿਆ, or ਉਹ ਪਿੰਡ ਗਿਆ, 'he went to the village,' but never ਉਹ ਆਪਣੇ ਭਰਾਉ ਨੂੰ ਗਿਆ, or ਉਹ ਆਪਣੇ ਭਰਾਉ ਗਿਆ, 'he went to his brother.' In this case we must say ਉਹ ਆਪਣੇ ਭਰਾਉ ਕੋਲ ਗਿਆ.

\* \* \* \* \*

## NOTE.

148. That the Imperative and Contingent Future were, with the exception of the root form of the Imper. 2nd sing., originally identical, is evident from a comparison of the two paradigms. It is rendered still clearer by the following Table, in which the Panjābī Imperative and the Sindhī Contingent Future are placed side by side.

ਛੋਡਣਾ, 'to give up.'

	<i>Singular.</i>			<i>Plural.</i>		
	1st.	2nd.	3rd.	1st.	2nd.	3rd.
Sind. Cont. Fut.	ਛਡਿਆਂ	ਛਡਿਏਂ, ਛਡੇਂ, ਛਡੀਂ	ਛਡੇ	ਛਡਿ- ਊਂ,*	ਛਡਿਓ	ਛਡੀਨਿ, ਛਡਿਨਿ
Panj. Imper.	ਛੱਡਾਂ	ਛੱਡ, (ਛੱਡੇਂ), ਛੱਡੀਂ	ਛੱਡੇ	ਛੱਡਿਯੋ	ਛੱਡੋ, ਛੱਡਿਓ	ਛੱਡਣ

(1) It will be observed, (a) that the obsolete form in ਏਂ of the Panjābī Imper. 2nd sing. is in current use for the same person in the Sindhī Cont. Fut. ; (b) That the Panjābī Imper. forms in ਈਂ and ਏਓ have their exact counterpart in the Sindhī Cont. Fut. ; and (c) That the Panjābī 1st pl. though differing slightly from the Sindhī is identical with the Gujrātī Cont. Fut.

149. The ਈਂ type has also close analogies in the Garhwālī Cont. Fut. ਮਾਰੀ, 'beat' ; Old Baiswārī ਮਾਰਿ or ਮਾਰਹਿ ; Māgadhī ਮਾਰਹੀ ; Maithilī ਮਾਰਹੀ. †

150. The form in ਏਂ exists in old Mārāṭhī, and is derived from the more archaic type in ਹਿ & thus ਪਾਵਹਿ, ਪਾਵਇੰ, ਪਾਵੇਂ. ‡

151. Many examples might be cited from the *Janam Sākhī* illustrating the use of the termination ਏਂ in the Imperative. The following will suffice.

Ex. ਨਾਨਕ ਜੀ ਦਾ ਮੱਥਾ ਚੁੰਮੋ ਅਤੇ ਪੈਰਾਂ ਤੇ ਹੱਥ ਲਾਵੋ ਅਤੇ ਜੈਰਾਮ ਨੂੰ ਮੇਰੀ ਬੰਦਗੀ ਕਰੋ, 'kiss the forehead of Nānak, and place (your) hands on his feet, and give my greeting to Jairām' ; ਅਸਾਂ ਆਵਦਿਆਂ ਤੋੜੀ ਕੰਮ ਚਲਾਏਂ, 'until I come keep the work going' ; ਦੇਖੋ ਮਤ ਲੋਕਾਂ ਦੇ ਆਖੇ ਵਿਖੇ ਭਰਮਦਾ ਹੋਵੇ, 'see that he is not led astray by people's talk' ; ਮੇਰਾ ਨਾਨਕ ਜੀ ਨੂੰ ਸਲਾਮ ਆਖੋਂ, 'give my *salām* to Nānak.'

152. The following examples illustrate the use of the form in ਈਂ when immediate action is expected.

Ex. ਜਾਈਂ ਬੇ ਮੁੰਡਿਆ ਹੱਟੀ ਤੇ ਰਾਮ ਦਿੱਤੇ ਨੂੰ ਹਾਕ ਮਾਰ ਲਿਆਉ, 'go boy and call Rām Dittā from the shop' ; ਜੇ ਗੁਰੂ ਦਾ ਲੋਕ ਹੈਂ ਤਾਂ ਸੱਚੇ ਸੱਚ ਕਰਕੇ ਜਾਣੀਂ, 'if you are a follower of the *Gurū* (lit., 'a *Gurū*'s man') then

\* The Gujrātī has ਛਡਿਯੋ like the Panjābī.

† Kellogg, Table xx. Grierson, iii. 43, v. 52.

‡ Beames.

know for certainty' ; ਬਸੰਤ ਸਿੰਹਾਂ ਐਹ ਵੰਨਾ ਫੜਾਈਂ, 'Basant Singh, just hand me that *channá*' ; ਦੇਖੀਂ ਝੂਠ ਨਾ ਕਹੀਂ ਜੇ ਦੇਣਾ ਹੈ ਹਕ ਬਾਜਬੀ ਆਖ ਦਿਹ, 'beware, don't lie, whatever you owe (have to give) say truly' ; ਜਾਹ ਦੱਬਕੇ ਪੱਠੇ ਪਾ ਛੱਡੀਂ, 'go throw down the fodder, pressing it (well).'

**153.** With regard to the relation between the contingent Future and the Imperative Hoernle says, "The present conjunctive (Cont. Fut.) and the present imperative are the same as the Sanskrit present indicative and present imperative respectively. But in the same measure as the Sanskrit present indicative assumed a conjunctive sense in the Gaudian languages, it also became capable of doing duty for the present imperative, and was consequently confounded with it, but so that, as a rule, the present conjunctive superseded the present imperative, while in the 2nd pers. the imperative took the place of the conjunctive."\* In the dialects of Bihár these two are absolutely identical.†

**154.** In the *Janam Sákhí* the Imperative 2nd sing. often ends in ਉ or ਏ, which are archaic Hindí forms used frequently in the *Rámáyan* and other medieval writings.‡

Ex. ਹੁਣ ਅਸਾ ਵਿਦਿਆ ਦੇਹੁ, 'now dismiss us' ; ਪਹਿਲੇ ਮੈਂ ਨੂੰ ਮਾਰ ਪਿੱਛੇ ਭਾਵੇਂ ਕਧਰੇ ਜਾਹੁ, 'first kill me, afterwards go where you please' ; ਜਾਹਿ ਜਗਾ ਲੈਇ, 'go wake (him).'

(1) Both these forms are in common use in Sindhí, the Imper. 2nd sing. of transitive verbs ending in ਏ, as ਪਾਲਿ from the infinitive ਪਾਲਣੁ, 'to cherish,' and that of intransitive verbs in ਉ, as ਮਰੁ from ਮਰਣੁ, 'to die.'

**155.** The respectful or precativ forms of Imperative, ਦੇਖੀਏ, ਬੋਲੀਏ, &c., do not call for remark since they belong to Hindí and are never used in Punjábí except by those who, in the cities or elsewhere, have come under the influence of the Hindí or urdú language.

**156.** Occasionally the negative particle ਨਾਹੀਂ is used with the Imperative ; as, ਤਲਵੰਡੀ ਭੇਜੇ ਨਾਹੀਂ, 'do not send (him) to Talwandí' ; ਤੁਸੀਂ ਕਰੋ ਕੁਛ ਨਾਹੀਂ. do not you do anything.'

\* Comparative Grammar, § 497.

† Grierson, iii. 27, &c.

‡ Beames, iii. 109, Kellogg, 542 (1).



## CHAPTER XX.

COMPOUND VERBS.—THE VERB  $\text{उद्दिष्ट}$ .—OMISSION OF THE  
AUXILIARY.—OMISSION OF THE CONJUNCTION.  
—ADJECTIVES AS ADVERBS.

**157.** The Punjábí language, like the Hindí and Urdú employs a large number of what are known as *Compound Verbs*. No less than twelve or thirteen varieties are enumerated by grammarians, but of these not more than three can be regarded as justly entitled to the name. The remainder are in fact phrases consisting of two words in grammatical relation to one another. Indeed this might be said of all of them but as, in the three exceptions referred to, the relation of the component parts is not very obvious, they may fairly be regarded as true compounds. The list is as follows :—

Nominal,  
Intensive,  
Potential,  
Completive,  
Frequentative,  
Desiderative,

Inceptive,  
Permissive,  
Acquisitive,  
Continuative,  
Progressive,  
Statistical,

Reiterative.

The student who is begining the study of the language might well be excused if he felt alarmed at so formidable an array of “strange names,” as Beames very justly calls them, but I think that as we take them up in their order it will be found that none of them are really dangerous, and that in the case of most of them the name will prove the most difficult thing to master.

**158.** Many ideas which in English are expressed by a single verb, are, in Panjábí, expressed by a combination of a verb and a noun, or a verb and an adjective ; as ਪਿਆਰ ਕਰਨਾ, 'to love' ; ਉਤਪਤ ਕਰਨਾ, 'to create' ; ਠੇਡਾ ਖਾਣਾ, 'to stumble,' lit., 'to eat a stumble,' &c. These are the so-called *nominal* compounds.

**159.** The verbs which enter most frequently into these combinations are ਕਰਨਾ, 'to do,' ਹੋਣਾ, 'to be,' ਖਾਣਾ, 'to eat,' ਦੇਣਾ, 'to give,' ਮਾਰਨਾ, 'to strike,' and ਪਾਉਣਾ, 'to throw.' The noun or adjective is always in the Nominative case singular or plural.

**160.** The noun or pronoun which precedes these compounds in the relation of object or otherwise, is put, with some, in the Genitive case, with others in the Dative, the Accusative, the Ablative, or the Locative. No rule can be given by which the case to be employed shall be determined, as the usage of the language seems to be quite arbitrary in this respect. In future however lists will be given at the head of the Exercises as occasion may require, with the cases indicated. Thus, ਕਿਸੇ ਦਾ ਭਰੋਸਾ ਕਰਨਾ, 'to trust one' ; ਕਿਸੇ ਨਾਲ਼ ਵੈਰ ਰੱਖਣਾ, 'to hate one' ; ਕਿਸੇ ਉੱਤੇ ਤਰਸ ਖਾਣਾ, 'to pity one,' &c. Those that are used intransitively will generally not need this ; as, ਜੁਆ ਦੇਡਣਾ, 'to gamble.' When in these lists no object is given with a transitive verb it may be understood that the Accusative is to be used.

**161.** The verb ਹੋਣਾ, 'to be,' 'exist,' 'become,' 'happen,' supplies the parts that are wanting in the defective substantive verb ਹਾਂ, 'I am,' ਸਾਂ, 'I was.' The Perf. part. is ਹੋਇਆ, 'become,' 'happened,' 'occured,' inflected to ਹੋਏ, ਹੋਈ and ਹੋਈਆਂ. The Imp. part. is ਹੁੰਦਾ

(rarely ਹੋਂਦਾ), 'being,' inflected to ਹੁੰਦੇ, ਹੁੰਦੀ, ਹੁੰਦੀਆਂ. The tenses of the Perf. part. signify 'becoming,' 'happening,' while those of the Imper. part. represent the existence of a thing or state indefinitely, without necessarily restricting it to any particular point of time. Hence they are used to express what is *habitual* or *true in general*. Thus :—

ਮੈਂ ਹਾਂ, 'I am,' now, at this moment.

ਮੈਂ ਹੁੰਦਾ ਹਾਂ, 'I am,' (lit., 'I am being') i.e. I am, not necessarily at this present moment, but generally and as a rule, as we say, 'I am suffering from fever,' though there may be no fever on at the time of speaking.

ਮੈਂ ਸਾਂ, 'I was,' at some definite time, expressed or understood.

ਮੈਂ ਹੁੰਦਾ ਸਾਂ, 'I used to be.'

ਮੈਂ ਹੋਇਆ, 'I became.'

ਮੈਂ ਹੋਇਆ ਹਾਂ, 'I have become.'

ਮੈਂ ਹੋਇਆ ਸਾਂ, 'I became,' 'had become.'

But in the future it signifies 'to be' simply.

ਹੋਵੇ, ਹੋਵੀਂ, ਹੋਇਓ, 'be'.

ਮੈਂ ਹੋਵਾਂ, 'I may be,' &c.

ਮੈਂ ਹੋਵਾਂਗਾ, 'I shall be.'

The following examples will be sufficient to illustrate the use of this verb.

ਮੈਂ ਭੁੱਖਾ ਹਾਂ, 'I am hungry.'

ਮੈਂ ਭੁੱਖਾ ਹੁੰਦਾ ਹਾਂ, 'I am hungry,' not necessarily at this moment, but nowadays generally.\*

ਮੈਂ ਭੁੱਖਾ ਸਾਂ, 'I am hungry.'

ਮੈਂ ਭੁੱਖਾ ਹੁੰਦਾ ਸਾਂ, 'I used to be hungry.'

ਮੈਂ ਭੁੱਖਾ ਹੋਇਆ, 'I became hungry.'

ਕੀ ਹੋਇਆ, 'what happened' ? what occurred' ?

This also has the special idiomatic sense of

\*It would be more common however in a sentence of this sort to substitute for ਹੁੰਦਾ the Imp. part. of ਰਹਿਣਾ, 'to remain,' and to say ਮੈਂ ਭੁੱਖਾ ਰਹਿੰਦਾ ਹਾਂ, 'I keep hungry,' ਮੈਂ ਭੁੱਖਾ ਰਹਿੰਦਾ ਸਾਂ, 'I kept hungry.'



‘what does it matter’ ? as, ਜੇ ਉਹ ਨਹੀਂ ਆਇਆ ਤਾਂ ਕੀ ਹੋਇਆ, ‘if he did not come what does it matter’ ?

ਮੈਂ ਭੁੱਖਾ ਹੋਇਆ ਹਾਂ, ‘I have become hungry.’

ਮੈਂ ਭੁੱਖਾ ਹੋਇਆ ਸਾਂ, ‘I had become,’ or ‘became, hungry.’

ਮੈਂ ਭੁੱਖਾ ਹੋਵਾਂਗਾ, ‘I shall be hungry.’

**162.** In the present and past imperfect of all verbs the auxiliary is very frequently omitted. This is the case especially, though not by any means exclusively, when two verbs occur together in the same construction and united by a conjunction.

Ex. ਮੈਂ ਦੇਖਦਾ ਅਤੇ ਸੁਣਦਾ ਹਾਂ, ‘I see and hear, ; ਮੈਂ ਖਾਂਦਾ ਅਤੇ ਪੀਂਦਾ ਸੀ, ‘I was eating and drinking.’

(1) In such constructions as these the conjunction is usually omitted, as also between pairs of nouns, pronouns, and adjectives.

Ex. ਮੈਂ ਖਾਂਦਾ ਪੀਂਦਾ ਸੀ, ‘I was eating and drinking’ ; ਮੁੰਡੇ ਕੁੜੀਆਂ, ‘boys and girls’ ; ਅਸੀਂ ਤੁਸੀਂ, ‘we and you’ ; ਛੋਟੇ ਵਡੇ, ‘small and great,’ ‘young and old.’

(2) If the words constituting the pair are inflected plurals the final ਅੰ may be put to the second only ; as ਮੁੰਡੇ ਕੁੜੀਆਂ ਨਾਲ ਮਨ ਪਰਚਾਓ, ‘amuse yourself (your mind) with the boys and girls.’

**163.** Some adjectives are used also as adverbs ; as, ਵੱਡਾ, ‘great,’ ‘very,’ ‘much,’ ; ਥੋੜਾ, ‘a little.’ When they govern an adjective they must, if declinable, be inflected to agree with it, or rather with the noun which the adjective qualifies, in gender, number, and case.

Ex. ਇਹ ਸੰਗਤਰਾ ਵੱਡਾ ਕੌੜਾ ਹੈ, ‘this orange is very bitter.’

ਇਹ ਸੰਗਤਰੇ ਵੱਡੇ ਕੌੜੇ ਹਨ, ‘these oranges are very bitter.’

ਇਹ ਦੁਆਈ ਵੱਡੀ ਕੌੜੀ ਹੈ. ‘this medicine is very bitter.’

ਇਹ ਬੋਟੀਆਂ ਵੱਡੀਆਂ ਕੌੜੀਆਂ ਹਨ, ‘these pills are very bitter.’

#### NOMINAL COMPOUNDS.

ਪੈਦਾ (or ਪੈਦੇ) ਹੋਣਾ, ‘to be created,’ ‘to be born.’

ਉਤਪਤ ਕਰਨਾ, ‘to create.’

ਪੈਦਾ ਕਰਨਾ, ‘to create.’

ਕਿਸੇ ਨਾਲ (or ਨੂੰ) ਪਿਆਰ ਕਰਨਾ, ‘to love one.’

\* \* \* \* \*

## CHAPTER XXI.

## THE INFINITIVE.

**164.** The infinitive which is in reality a verbal noun, expressing in the abstract the idea denoted by the verb, if it has an object, always agrees with it in gender and number, when the latter is in the Nominative case. It is inflected to *ਏ*, *ਈ*, or *ਈਆਂ*, according as its object is in the masc. pl., the fem. sing., or the fem. pl.

Ex. *ਗੱਡਾ ਬਣਾਉਣਾ*, 'to make a cart,' 'making a cart.'

*ਗੱਡੇ ਬਣਾਉਣੇ*, 'to make carts,' 'making carts.'

*ਗੱਡੀ ਬਣਾਉਣੀ*, 'to make a (small) cart,' &c.

*ਗੱਡੀਆਂ ਬਣਾਉਣੀਆਂ*, 'to make (small) carts,' &c.

(1) The following is an interesting example showing as it does how the gender and number of the object determines the form of the entire sentence. *ਮਾਪੇ ਛੱਡਣੇ ਸੁਖਾਲੇ ਨਹੀਓਂ ਹੁੰਦੇ*, 'to leave (one's) parents is not easy.' Here *ਮਾਪੇ* being masc. pl. the infinitive must agree with it, and this again requires that the verb of which *ਛੱਡਣੇ* is the subject, and also its qualifying adjective, take the same form. If however there is a noun in the predicate the finite verb must agree with that ; as, *ਜੀਵ ਮਾਰਨੇ ਹੱਤਿਆਰੇ ਲੋਕਾਂ ਦਾ ਕੰਮ ਹੈ*, 'to kill living creatures is the employment of evil men.'

**165.** If its object is in the Accusative case, whatever be its gender or number, the infinitive take the masculine form singular.

Ex. *ਗੱਡੇ ਨੂੰ ਬਣਾਉਣਾ*, *ਗੱਡੀ ਨੂੰ ਬਣਾਉਣਾ*, { 'to make a cart,' &c.

**166.** As a noun the infinitive belongs to the first declension, first variety, and may be declined

throughout the singular like ਮੁੰਡਾ (§ 19).

Ex. ਮੇਰਾ ਉੱਥੇ ਜਾਣਾ ਔਖਾ ਹੈ, 'it is difficult for me to go there,' lit., 'my going there is difficult'; ਮੇਰੇ ਉੱਥੇ ਜਾਣੇ ਤੇ, 'by my going there'; ਮੇਰੇ ਜਾਣੇ ਦਾ ਕੀ ਲਾਭ ਸੀ, 'what was the advantage of my going' ?

167. But, observe, the final ਆ is very frequently dropped, in which case the infinitive is indeclinable, and it will then in all the examples given above terminate uniformly in ਣ; as, ਗੱਡਾ ਬਣਾਉਣ, ਗੱਡੀ ਬਣਾਉਣ, ਮੇਰੇ ਜਾਣ ਤੇ, ਮੇਰੇ ਜਾਣ ਦਾ, &c. Generally in the Nominative case the full form in ਣਾ, ਨਾ is used, but in the oblique cases it is more common to drop the inflexional endings.

168. Besides its own legitimate use as a verbal noun the infinitive is employed in a variety of ways.

(1) It is used for the Absolute Future.

Ex. ਮਨੁੱਖ ਦਾ ਜਨਮ ਫੇਰ ਨਹੀਂ ਲੱਭਣਾ, 'the birth of a man will not again be obtained';\* ਔਖਤਾਂ ਨਾਲ਼ ਕੁਛ ਫਾਇਦਾ ਨਹੀਂ ਹੋਣਾ, 'there will be no advantage (or benefit) from medicines'; ਅੱਜ ਮੀਂਹ ਪੈਣਾ, 'it will rain (rain will fall) today.'

(2) It is used as a mild or polite form of the Imperative.

Ex. ਉੱਥੇ ਨਾ ਜਾਣਾ, 'do not go there'; ਉਹ ਨੇ ਆਖਿਆ ਸਾ ਭਈ ਮੈ ਨੂੰ ਦੱਬਣਾ ਨਹੀਂ, 'he had said not to bury him,' ('do not bury me'); ਇਹ ਨੂੰ ਛੱਡਣਾ ਨਾ, 'do not let this go'; ਅਹੁ ਪੋਥੀ ਮੈ ਨੂੰ ਫੜਾਉਣੀ, 'hand me that book please.'

(3) It is used very idiomatically with the Instrumental case, to denote *necessity*, *obligation*, *purpose*, or *wish*, both with and without the substantive verb.

\* An allusion to the transmigration of the soul. The meaning is that we shall not again enjoy our present opportunities, because at death we shall pass into some other form of existence, perhaps that of a beast or a reptile, and shall no more be born among men.



Ex. ਅਸਾਂ ਜਰੂਰ ਜਾਣਾ ਹੈ, 'I must certainly go'; ਤੁਸੀਂ ਨਿਸ਼ੰਗ ਆਖੋ ਜੀ ਜੋ ਤੁਸਾਂ ਆਖਣਾ ਹੈ, 'say without hesitation what you have to say'; ਤੈਂ ਬਗਾਨਿਆਂ ਨਾਲ਼ ਕਿੰਉ ਜਾਣਾ ਸਾ, 'why did you want to go with strangers'? ਜੇ ਉਸ ਨੇ ਨਹੀਂ ਜਾਣਾ ਤਾਂ ਮੈਂ ਆਪੇ ਜਾਵਾਂਗਾ, 'if he does not intend to go I will go myself.'

(a) In § 97 (11) were explained the idiomatic uses of the oblique cases of ਕੀ, ਕਿਆ. Here may be noted the use of the Nominative of the same with the infinitive of the verb ਕਰਨਾ followed by a noun in the Nominative absolute; Ex. ਅਸਾਂ ਕੀ ਕਰਨਾ ਹੈ ਇਹ ਕਸਬ, 'what have I to do with this business'? or 'what is the use of my doing this business'? It may be construed in the same way with the finite verb however; as ਤੁਸੀਂ ਏਹ ਠੀਕਰੀਆਂ ਕਿਆ ਕਰੋਗੇ, 'what will you do with these bits of broken pottery'?

(4) The same construction as that illustrated under (3), with an interrogative pronoun or adverb, sometimes is used to imply the impossibility of the action denoted by the verb.

Ex. ਉਸ ਨੇ ਕੀ ਕਰਨਾ ਸੀ, 'what could he do?\*' ਅਸੀਂ ਉਹ ਦੀ ਬਰਾਬਰੀ ਕਿੱਕੁਰ ਕਰਨੀ ਹੈ, 'how can we assume an equality with him'?†

(5) It is used with the Dative case also to denote necessity, though this I rather think is more a Hindí than a Panjábí idiom. Ex. ਮੈਂ ਨੂੰ ਜਾਣਾ ਹੈ, 'I must go.'

(6) To denote the imminence of an act it is used in the Dative case with the substantive verb, the subject being in the Nominative.

Ex. ਮੈਂ ਜਾਣੇ ਨੂੰ ਸੀ, 'I was about to go,' ਉਹ ਬੋਲਣ ਨੂੰ ਸੀ, 'he was about to speak.'

\* But this could equally well mean 'what did he want to do'? The rendering must be determined by circumstances.

† ਬਰਾਬਰੀ ਕਰਨੀ is a nominal compound, meaning 'to assume equality.' Where compounds of this sort occur in the examples given, if they have not been previously explained the reader will find them in the list of Nominal Compounds at the end of the Chapter, immediately preceding the Exercise.

throughout the singular like ਮੁੰਡਾ (§ 19).

Ex. ਮੇਰਾ ਉੱਥੇ ਜਾਣਾ ਔਖਾ ਹੈ, 'it is difficult for me to go there,' lit., 'my going there is difficult'; ਮੇਰੇ ਉੱਥੇ ਜਾਣੇ ਤੇ, 'by my going there'; ਮੇਰੇ ਜਾਣੇ ਦਾ ਕੀ ਲਾਭ ਸੀ, 'what was the advantage of my going' ?

**167.** But, observe, the final ਆ is very frequently dropped, in which case the infinitive is indeclinable, and it will then in all the examples given above terminate uniformly in ਣ; as, ਗੱਡਾ ਬਣਾਉਣ, ਗੱਡੀ ਬਣਾਉਣ, ਮੇਰੇ ਜਾਣ ਤੇ, ਮੇਰੇ ਜਾਣ ਦਾ, &c. Generally in the Nominative case the full form in ਣਾ, ਨਾ is used, but in the oblique cases it is more common to drop the inflexional endings.

**168.** Besides its own legitimate use as a verbal noun the infinitive is employed in a variety of ways.

(1) It is used for the Absolute Future.

Ex. ਮਨੁੱਖ ਦਾ ਜਨਮ ਫੇਰ ਨਹੀਂ ਲੱਭਣਾ, 'the birth of a man will not again be obtained';\* ਔਖਤਾਂ ਨਾਲ਼ ਕੁਛ ਫਾਇਦਾ ਨਹੀਂ ਹੋਣਾ, 'there will be no advantage (or benefit) from medicines'; ਅੱਜ ਮੀਂਹ ਪੈਣਾ, 'it will rain (rain will fall) today.'

(2) It is used as a mild or polite form of the Imperative.

Ex. ਉੱਥੇ ਨਾ ਜਾਣਾ, 'do not go there'; ਉਹ ਨੇ ਆਖਿਆ ਸਾ ਭਈ ਮੈ ਨੂੰ ਦੱਬਣਾ ਨਹੀਂ, 'he had said not to bury him,' ('do not bury me'); ਇਹ ਨੂੰ ਛੱਡਣਾ ਨਾ, 'do not let this go'; ਅਹੁ ਪੋਥੀ ਮੈ ਨੂੰ ਫੜਾਉਣੀ, 'hand me that book please.'

(3) It is used very idiomatically with the Instrumental case, to denote *necessity*, *obligation*, *purpose*, or *wish*, both with and without the substantive verb.

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\* An allusion to the transmigration of the soul. The meaning is that we shall not again enjoy our present opportunities, because at death we shall pass into some other form of existence, perhaps that of a beast or a reptile, and shall no more be born among men.

Ex. ਅਸਾਂ ਜਰੂਰ ਜਾਣਾ ਹੈ, 'I must certainly go'; ਤੁਸੀਂ ਨਿਸੰਗ ਆਖੋ ਜੀ ਜੋ ਤੁਸਾਂ ਆਖਣਾ ਹੈ, 'say without hesitation what you have to say'; ਤੈਂ ਬਗਾਨਿਆਂ ਨਾਲ਼ ਕਿੰਉ ਜਾਣਾ ਸਾ, 'why did you want to go with strangers'? ਜੇ ਉਸ ਨੇ ਨਹੀਂ ਜਾਣਾ ਤਾਂ ਮੈਂ ਆਪੇ ਜਾਵਾਂਗਾ, 'if he does not intend to go I will go myself.'

(a) In § 97 (11) were explained the idiomatic uses of the oblique cases of ਕੀ, ਕਿਆ. Here may be noted the use of the Nominative of the same with the infinitive of the verb ਕਰਨਾ followed by a noun in the Nominative absolute; Ex. ਅਸਾਂ ਕੀ ਕਰਨਾ ਹੈ ਇਹ ਕਸਬ, 'what have I to do with this business'? or 'what is the use of my doing this business'? It may be construed in the same way with the finite verb however; as ਤੁਸੀਂ ਏਹ ਠੀਕਰੀਆਂ ਕਿਆ ਕਰੋਗੇ, 'what will you do with these bits of broken pottery'?

(4) The same construction as that illustrated under (3), with an interrogative pronoun or adverb, sometimes is used to imply the impossibility of the action denoted by the verb.

Ex. ਉਸ ਨੇ ਕੀ ਕਰਨਾ ਸੀ, 'what could he do?\*' ਅਸੀਂ ਉਹ ਦੀ ਬਰਾਬਰੀ ਕਿੱਕੁਰ ਕਰਨੀ ਹੈ, 'how can we assume an equality with him'?†

(5) It is used with the Dative case also to denote necessity, though this I rather think is more a Hindí than a Panjábí idiom. Ex. ਮੈਂ ਨੂੰ ਜਾਣਾ ਹੈ, 'I must go.'

(6) To denote the imminence of an act it is used in the Dative case with the substantive verb, the subject being in the Nominative.

Ex. ਮੈਂ ਜਾਣੇ ਨੂੰ ਸੀ, 'I was about to go,' ਉਹ ਬੋਲਣ ਨੂੰ ਸੀ, 'he was about to speak.'

\* But this could equally well mean 'what did he want to do'? The rendering must be determined by circumstances.

† ਬਰਾਬਰੀ ਕਰਨੀ is a nominal compound, meaning 'to assume equality.' Where compounds of this sort occur in the examples given, if they have not been previously explained the reader will find them in the list of Nominal Compounds at the end of the Chapter, immediately preceding the Exercise.



(a) In this idiom there seems to be an ellipsis of the word ਤਿਆਰ, 'ready,' which is often expressed and may be supplied in both the above examples, making ਮੈਂ ਜਾਣੇ ਨੂੰ ਤਿਆਰ ਸੀ, 'I was about to go,' 'ready to go'; ਉਹ ਬੋਲਣ ਨੂੰ ਤਿਆਰ ਸੀ, 'he was about to speak,' 'ready to speak.'

(7) It is used in the Genitive case as an emphatic Future, the Genitive suffix being inflected to agree with the subject.

Ex. ਮੁੰਡਾ ਆਉਣੇ ਦਾ ਨਹੀਂ, 'the boy will not by any means come'; ਕੁੜੀ ਆਉਣੇ ਦੀ ਨਹੀਂ, 'the girl will not by any means come'; ਇਹ ਨਹੀਂ ਹੋਣ ਦੀ, 'this will never be';\* ਅੱਗੇ ਏਹ ਠੀਕਰੀਆਂ ਤਾਂ ਪਹੁੰਚਣੇ ਦੀਆਂ ਨਹੀਂ, 'these bits of broken pottery will not accompany you into the other world,' lit., 'will not reach onward.'†

(8) Finally, the infinitive is used with the verb ਪੈਣਾ or ਪੋਣਾ, 'to fall,' to express a greater degree of necessity than that expressed by the construction noticed under (5). The subject is put in the Dative case, but this idiom is also used impersonally.

Ex. ਤੈ ਨੂੰ ਜਾਣਾ ਪਉ, 'you will have to go,' 'lit., 'it will fall to you to go'; ਮੈ ਨੂੰ ਕਰਨਾ ਹੀ ਪਿਆ, 'I had to do

\* The fem. form of the suffix is here used because the word ਗਲ is to be supplied after ਇਹ.

† The wicked king Kárú, by grievously oppressing his subjects, had accumulated a vast sum of money. Nának visited his capital, and standing at the gate of the palace asked for an interview with the king. While the door keeper went to present his request he began collecting bits of broken pottery. The king wishing to see so saintly a man went out to the gate, and noticing how he was employed asked what it was for. Nának replied that he was collecting the pottery to take with him into the presence of God. "But," said Kárú, "these bits of broken pottery will not accompany you into the other world." "How then," replied Nának "will the vast hoard that you have accumulated accompany you?" It is recorded that this conversation led to Kárú's conversion.

(it)'; ਅਨੇਕ ਜਤਨ ਕਰਨੇ ਪੈਂਦੇ ਹਨ, 'one has to make many efforts'; ਪਿੱਛੋਂ ਪਛਤਾਉਣਾ ਪੈਂਦਾ ਹੈ, 'afterward one has to repent.'

#### NOMINAL COMPOUNDS.

ਕਿਸੇ ਦੀ ਬਰਾਬਰੀ ਕਰਨੀ, 'to assume an equality with one.'

,, ਨਿੰਦਿਆ ਕਰਨੀ, 'to slander one,' 'speak evil of one.'

,, ਮੁਲਾਕਾਤ ਕਰਨੀ, 'to visit one,' 'form one's acquaintance.'

ਕਿਸੇ ਦੀ (ਕਿਸੇ ਉੱਤੇ) ਚੁਗਲੀ ਖਾਣੀ (or ਕਰਨੀ), 'to tell tales on one.'

ਕਾਸੇ ਦੀ ਚਿੰਤਾ ਕਰਨੀ, 'to be anxious about a thing.'

ਕਿਸੇ ਗੱਲ ਬੋਂ ਨਾਂਹ ਕਰਨਾ (or ਕਰਨੀ), 'to refuse,' 'deny,' 'disallow, a thing.'

ਗਾਲ਼ ਕੱਢਣੀ (or ਦੇਣੀ), 'to abuse,' 'use abusive language.'\*

ਕਿਸੇ ਬੋਂ ਗਾਲ਼ ਖਾਣੀ, 'to suffer abuse from one.'

ਕਿਸੇ ਥਾਉਂ ਦਾ ਸੈਲ ਕਰਨਾ, 'to visit a place.'

ਨਿੰਦਿਆ ਉਠਾਉਣੀ, 'to suffer slander,' 'be slandered.'

\* \* \* \* \*

#### NOTE.

169. The two points in which Panjābī differs from High Hindī and Urdū as regards the form of the infinitive are the use of ਣ instead of ਨ in the termination,† and the habit it has of dropping the final vowel. The infinitive in ਣ prevails in Sindh, and throughout Rājputānā, and also in Garhwāl and Kumaon. In the Western Rājputānā dialects the final vowel is commonly dropped, as it is in Panjābī, and this is the case also in the Braj oblique cases. In the language of the *Rāmāyan* the vowel ending does not exist at all, except in the oblique cases.‡

\* Commonly spoken in the plural ; ਗਾਲ਼ਾਂ ਕੱਢਣੀਆਂ.

† Except in the cases noted in § 49.

‡ Kellogg, § 480, 533, 569 (2).

## CHAPTER XXII.

FUTURE IMPERFECT AND FUTURE PERFECT TENSES.—  
METHODS OF EXPRESSING TIME.

**170.** The *Future Imperfect* and *Future Perfect* constitute the fifth pair of participial tenses, as given in the two groups in § 52. These are formed by adding to the Imperfect and Perfect participles respectively, the Future Absolute of the verb ਹੋਣਾ. The first presents the action denoted by the verb, as incomplete, and the second, as complete, but both referring it to the future.

## FUTURE IMPERFECT.

ਮੈਂ ਆਉਂਦਾ ਹੋਵਾਂਗਾ, 'I shall be coming.'

*Masculine.*

Sing.	{	1. ਮੈਂ ਆਉਂਦਾ ਹੋਵਾਂਗਾ,
		2. ਤੂੰ ਆਉਂਦਾ ਹੋਵੇਂਗਾ,
		3. ਉਹ ਆਉਂਦਾ ਹੋਵੇਗਾ,*
Plur.	{	1. ਅਸੀਂ ਆਉਂਦੇ ਹੋਵਾਂਗੇ,
		2. ਤੁਸੀਂ ਆਉਂਦੇ ਹੋਵੋਂਗੇ,
		3. ਉਹ ਆਉਂਦੇ ਹੋਣਗੇ.

*Feminine.*

Sing.	{	ਮੈਂ ਆਉਂਦੀ ਹੋਵਾਂਗੀ,
		ਤੂੰ ਆਉਂਦੀ ਹੋਵੇਂਗੀ,
		ਉਹ ਆਉਂਦੀ ਹੋਵੇਗੀ,*
Plur.	{	ਅਸੀਂ ਆਉਂਦੀਆਂ ਹੋਵਾਂਗੀਆਂ,
		ਤੁਸੀਂ ਆਉਂਦੀਆਂ ਹੋਵੋਂਗੀਆਂ,
		ਉਹ ਆਉਂਦੀਆਂ ਹੋਣਗੀਆਂ.

## FUTURE PERFECT.

ਮੈਂ ਆਇਆ ਹੋਵਾਂਗਾ, 'I shall have come.'

*Masculine.*

Sing.	{	1. ਮੈਂ ਆਇਆ ਹੋਵਾਂਗਾ,
		2. ਤੂੰ ਆਇਆ ਹੋਵੇਂਗਾ,
		3. ਉਹ ਆਇਆ ਹੋਵੇਗਾ,†
Plur.	{	1. ਅਸੀਂ ਆਏ ਹੋਵਾਂਗੇ,
		2. ਤੁਸੀਂ ਆਏ ਹੋਵੋਂਗੇ
		3. ਉਹ ਆਏ ਹੋਣਗੇ.

*Feminine.*

Sing.	{	ਮੈਂ ਆਈ ਹੋਵਾਂਗੀ,
		ਤੂੰ ਆਈ ਹੋਵੇਂਗੀ,
		ਉਹ ਆਈ ਹੋਵੇਗੀ,†
Plur.	{	ਅਸੀਂ ਆਈਆਂ ਹੋਵਾਂਗੀਆਂ,
		ਤੁਸੀਂ ਆਈਆਂ ਹੋਵੋਂਗੀਆਂ,
		ਉਹ ਆਈਆਂ ਹੋਣਗੀਆਂ.

\* Or any of the other forms of the 3rd pers. sing as given in the paradigm of the Abs. Fut. in § 120. The insertion of ਵ is optional throughout, (§ 121).

† Or any of the other forms of the 3rd pers. sing. as given in the paradigm of the Abs. Fut. in § 120. The insertion of ਵ is optional throughout, (§ 121).



**171.** As is the case with the other perfect tenses, the Future Perfect of transitive verbs must take its subject in the Instrumental case, and agree in gender and number with its object when that is in the Nominative case.

Ex. ਤਖਾਣ ਨੈ ਗੱਡਾ ਬਣਾਇਆ ਹੋਊਗਾ, 'the carpenter will have made the cart.'

ਉਹ ਨੈ ਗੱਡੇ ਬਣਾਏ ਹੋਣਗੇ, 'he will have made the carts.'

ਉਹ ਨੈ ਚਿੱਠੀ ਲਿਖੀ ਹੋਊਗੀ, 'he will have written the letter.'

ਉਹ ਨੈ ਚਿੱਠੀਆਂ ਲਿਖੀਆਂ ਹੋਣਗੀਆਂ, 'he will have written the letters.'

**172.** While the primary use of these tenses is, as has been said, to present an action as at some future time in a state of progress or completion, there is in fact seldom occasion to employ them in this sense. But they have a secondary use which is extremely common, viz., to express the *probability* of an act or event, and that not in the future but in the past or present.

Ex. ਤਖਾਣ ਗੱਡਾ ਬਣਾਉਂਦਾ ਹੋਊਗਾ, 'the carpenter probably is (or 'must be') making the cart'; ਤਖਾਣ ਨੈ ਗੱਡਾ ਬਣਾਇਆ ਹੋਊਗਾ, 'the carpenter probably (or 'must have') made the cart'; ਜਾਂ ਉਨ ਤੈ ਨੂੰ ਸੱਦਿਆ ਤਾਂ ਤੂੰ ਆਪਣਾ ਕੰਮ ਕਰਦਾ ਹੋਵੇਂਗਾ, 'when he called you you were probably engaged in your work'; ਜਾਂ ਪੰਡਤ ਨੈ ਵੇਖਿਆ ਤਾਂ ਮੁੰਡੇ ਨੂੰ ਮਾਰਿਆ ਹੋਊ, 'when the pundit saw (it) he must have thrashed the boy.'

**173.** Instead of the future, the infinitive of the auxiliary verb may be used, the infinitive being frequently employed in the sense of the future, as was explained in § 168 (1).

Ex. ਉਹ ਗਿਆ ਹੋਣਾ, 'he has probably gone'; ਉਹ ਗਏ ਹੋਣੇ, 'they have probably gone'; ਉਹ ਗਈ ਹੋਣੀ, 'she has probably gone'; ਤੁਸੀਂ ਪੌਥੀ ਪੜ੍ਹੀ ਹੋਣੀ, 'you must have read the book'; ਤੁਸੀਂ ਚਿੱਠੀਆਂ ਲਿਖੀਆਂ ਹੋਣੀਆਂ, 'you must have written the letters.'

**174.** Both the future and the infinitive of the auxiliary verb are used alone to signify 'probably,' 'very likely,' 'it may be so.' Thus, to the remark, ਇਹ ਮੁੰਡਾ ਵੱਡਾ ਸੁਚੇਤ ਹੈ, 'this boy is very thoughtful,' the reply may be given, ਆਹੋ ਜੀ ਹੋਊਗਾ, or ਹੋਣਾ, 'yes very likely.'

It will no doubt have already occurred to the reader that this idiom in connection with the future imperfect and perfect is precisely similar to the use we make of the same tenses in English ; as e. g., when we say, 'he will be starting now,' 'he will have left by this time,' meaning, 'he probably is starting,' and 'he probably has left.'

**175.** Note the following modes of expressing different relations of time.

(1) Time *during which* is expressed by the Nominative absolute.

Ex. ਮੈਂ ਇੱਕ ਮਹੀਨਾ ਉੱਥੇ ਰਿਹਾ, 'I stayed there one month.'

ਮੈਂ ਸਾਰਾ ਦਿਨ ਮਿਹਨਤ ਕੀਤੀ, 'I laboured all day.'

(2) Time *when, or at which* is expressed by the Accusative absolute, the suffix being often omitted.

Ex. ਉਸ ਵੇਲੇ, 'at that time.'

ਪੂਰਨਮਾਸੀ ਦੇ ਦਿਨ, 'on the day of the full moon.'

ਮੈਂ ਕਿਸੇ ਰੋਜ਼ ਆਵਾਂਗਾ, 'I will come some day.'

(a) With names of specific days of the month, the week, &c., the suffix must be expressed.

Ex. ਸੋਮਵਾਰ ਨੂੰ, 'on Monday.'

ਸੱਤਮੀ ਨੂੰ, 'on the 7th (of the month).'

ਦਸਹਿਰੇ ਨੂੰ, 'at the *dasahirá* (festival).'

(b) Names of months, and also the word *day*, when used in the plural, are generally governed by ਵਿੱਚ, or in the case of the latter the Locative in ਦੀਂ may be used.

Ex. ਮੈਂ ਫੱਗਣ ਵਿੱਚ ਗਿਆ, 'I went in (the month of) *Phaggon*.'

ਉਨ੍ਹਾਂ ਦਿਨਾਂ ਵਿੱਚ or ਉਨ੍ਹੀਂ ਦਿਨੀਂ, 'in those days.'

(3) 'By day,' ਦਿਨ ਨੂੰ, ਦਿਨੇ.

'By night,' ਰਾਤ ਨੂੰ, ਰਾਤੀਂ.

'Last night,' }  
'Tonight,' } ਰਾਤ, ਰਾਤ ਨੂੰ, ਰਾਤੀਂ, ਅੱਜ ਰਾਤ.

'In the morning,' ਸਵੇਰ ਨੂੰ, ਸਵੇਰੇ, ਫਜ਼ਰ ਨੂੰ, ਫਜ਼ਰੇ.

'At noon,' ਦੁਪਹਿਰ ਨੂੰ, ਦੁਪਹਿਰੇ, ਦੁਪਹਿਰਾਂ ਨੂੰ, ਦੁਪਹਿਰੀਂ.

'At sunset,' ਆਬੁਣ ਨੂੰ.

'In the evening,' ਸੰਝ ਨੂੰ, ਤਕਾਲਾਂ ਨੂੰ, ਭਕਾਲੀਂ.

'Yesterday,' ਕੱਲ੍ਹ.

'Tomorrow,' ਕੱਲ੍ਹ, ਕੱਲ੍ਹ ਨੂੰ, ਭਲਕ ਨੂੰ, ਭਲਕੇ.

(4) ਵਾਰ, ਵਾਰੀ, 'time,' is used in the singular only; as, ਇੱਕ ਵਾਰ, ਇੱਕ ਵਾਰੀ, 'one time,' 'once'; ਦੋ ਵਾਰ, ਦੋ ਵਾਰੀ, 'two times,' 'twice,' &c.

#### NOMINAL COMPOUNDS.

ਮਿਹਨਤ ਕਰਨੀ, 'to labour.'

ਕਿਸੇ ਨੂੰ ਕਾਸੇ ਦਾ ਉਪਦੇਸ਼ ਕਰਨਾ (ਦੇਣਾ) or ਕਾਸੇ ਦੀ ਉਪਦੇਸ਼ ਕਰਨੀ (ਦੇਣੀ),  
'to teach one concerning anything,' (person taught, in the Dat.; subject or matter taught, in the Gen.)

ਕਿਸੇ ਨੂੰ ਕਾਸੇ ਦੀ ਬਾਣ ਪੈਣੀ, 'to form or contract the habit of  
&c. (Dative of the person ; Gen. of the thing.)

ਕਿਸੇ ਦਾ ਭਜਨ ਕਰਨਾ, 'to worship one.'

ਝਠ ਬੋਲਣਾ, 'to lie,' 'to utter a falsehood.'



## CHAPTER XXIII.

## POSTPOSITIONS.—COMPARISON OF ADJECTIVES.

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**176.** Postpositions are often governed like nouns by the case suffixes ; as ਵਿੱਚੋਂ, 'from in' = 'out of' ; ਪੁੱਥੋਂ or ਉੱਤੋਂ, 'from on' = 'off' ; ਕਿੱਥੋਂ, 'from somewhere,' 'from anywhere' ; ਕੋਲੋਂ, or ਪਾਸੋਂ, 'from by,' 'from,' &c.

Ex. ਉਹ ਪਾਣੀ ਵਿੱਚੋਂ ਨਿੱਕਲਿਆ, 'he came out of the water' ; ਉਹ ਕੋਠੇ ਉੱਤੋਂ ਡਿਗਿਆ, 'he fell off the roof,' lit., 'off the house' ; ਮੈਂ ਕਿੱਥੋਂ ਨਹੀਂ ਆਇਆ, I came from nowhere' ; ਇਹ ਸਿਪਾਹੀ ਠਾਣੇਦਾਰ ਕੋਲੋਂ ਆਇਆ, 'this constable came from the *thánedár*.'

(1) ਅੱਗੋਂ, 'from before,' when it precedes a verb of speaking must generally be translated 'in reply' ; as, ਉਹ ਅੱਗੋਂ ਬੋਲਿਆ, 'he said in reply' ; ਅੱਗੋਂ ਉਨ ਕੀ ਆਖਿਆ, 'what did he say in reply' ? Sometimes it will not bear translating at all, being used simply by way of introducing what a second person said or did ; as, ਜਾਂ ਉਸ ਨੇ ਮੁੰਡੇ ਨੂੰ ਬਹੁਤ ਘੁਰਿਆ ਤਾਂ ਅੱਗੋਂ ਉਹ ਦੀ ਤੀਵੀਂ ਬੋਲੀ, 'when he scolded the boy very sharply his wife said, &c.

**177.** Almost any postposition of *place* can be converted into an adjective by adding the Genitive suffix, which is inflected to agree with the governed noun. Thus, from ਉੱਪਰ, 'over,' 'on,' we get ਉੱਪਰ ਦਾ, 'upper,' 'top,' 'topmost' ; from ਹੇਠ, 'below,' ਹੇਠ ਦਾ, 'lowermost' ; from ਅੰਦਰ, 'within,' ਅੰਦਰ ਦਾ, 'inner,' &c. In some cases we have in English no corresponding adjective, and must translate by a circumlocution ; as, e.g., from ਅੱਗੇ, 'before' we get ਅੱਗੇ ਦਾ, 'that which is before,' as in the following example ; ਗੁਰੂ ਨਾਨਕ ਨੇ ਆਪਣੇ ਅੱਗੇ ਦਾ ਪਰਸਾਦ ਕੋਢੇ ਰਾਕਸ ਨੂੰ ਦਿੱਤਾ, '*Gurú*' Nának gave the food

which was before him to the demon Kaudá.'

**178.** The Genitive ਨਾਲ ਦਾ has in general the sense, 'of (a pair) with,' from which arise the three closely related meanings 'fellow,' 'like,' and 'companion.'

Ex. ਇਹ ਦੇ ਨਾਲ ਦੀ ਜੁੱਤੀ ਕਿੱਥੇ ਹੈ, 'where is the fellow of this shoe' ? ਨਜ਼ੀਰੇ ਨਾਲ ਦਾ ਨੇਕ ਮਨੁੱਖ ਨਿੱਥੇ ਕੋਈ ਨਹੀਂ, 'there is no man here so virtuous as Nazírá,' lit., 'of a pair with Nazírá there is no virtuous man here' ; ਇਹ ਦ ਨਾਲ ਦੀ ਇੱਕ ਹੋਰ ਸੋਟੀ ਲਿਆਈਂ, 'bring another walking-stick like this,' 'the fellow of this' ; ਤੁਹਾਡੇ ਨਾਲ ਦੇ ਆਦਮੀ ਕਿੱਥੇ ਗਏ, 'where have your companions gone' ? ਇੱਕ ਦਿਨ ਗੁਰੂ ਤੇਗ ਬਹਾਦੁਰ ਨੇ ਆਪਣੇ ਨਾਲ ਦੇ ਸਿੱਖ ਨੂੰ ਕਿਹਾ, 'one day Gurú Teg Bahádur said to the disciple who was with him,' the disciple his companion.' The noun is not necessarily expressed. Thus, we may say, ਇਹ ਮੇਰੇ ਨਾਲ ਦਾ ਹੈ, 'this is my companion' ; ਮੈਂ ਆਪਣੇ ਨਾਲ ਦਿਆਂ ਨੂੰ ਸੱਦਾਂਗਾ, 'I will call my companions.'

**179.** A few postpositions are followed by the Genitive suffix in the feminine singular form, which adds to them the idea of 'by the way of.' It is often impossible to translate this idiom literally, and at the same time into idiomatic English, but the following examples will illustrate its use.

Ex. ਬਜ਼ਾਰ ਵਿੱਚ ਦੀ ਆਪਣੇ ਡੇਰੇ ਨੂੰ ਆਏ, 'they came by the way of (through) the bazár to their dwelling' ; ਉਸ ਦੇ ਸਿਰ ਉੱਪਰ ਦੀ ਦੋ ਮੁੱਠੀਆਂ ਟਕਿਆਂ ਦੀਆਂ ਲੁਟਾਈਆਂ,\* 'he threw two handfuls of *takás* over his head,' by the way of above his head' ; ਉਹ ਫੌਜ ਨੂੰ ਹਜ਼ੂਰੀ ਬਾਗ ਦੇ ਪਾਸ ਪਾਸ ਦੀ ਲਿਆਇਆ, 'he brought the army along by the *hazúr* garden,' 'by the way of near the *hazúr* garden'.†

\* The word ਲੁਟਾਉਣਾ meaning 'to cause to be robbed' is here used in the sense of throwing away.

† In these cases ਰਾਹ 'a way.' is probably to be supplied, so that, e.g., ਬਜ਼ਾਰ ਵਿੱਚ ਦੀ = ਬਜ਼ਾਰ ਵਿੱਚ ਦੀ ਰਾਹ. It is true that in Panjábí ਰਾਹ is usually masculine, but in Hindí and Urdú it is always feminine, and that must be regarded as the true gender of the word.

**180.** Sometimes the Genitive suffix is added to the Ablative form of the postposition. Thus in the first and second of the above examples, for ਵਿੱਚ and ਉੱਪਰ we may substitute ਵਿੱਚੋਂ and ਉੱਤੋਂ respectively, making ਬਜ਼ਾਰ ਵਿੱਚੋਂ ਦੀ, 'through the bazár, 'by way of the bazár', and ਜਿਹ ਉੱਤੋਂ ਦੀ, 'over his head.'

**181.** Again these two forms are combined, the Genitive suffix itself taking the Ablative form ਦੋਂ or ਦਿਓਂ, so that we may say ਵਿੱਚ ਦੋਂ instead of ਵਿੱਚ ਦੀ or ਵਿੱਚੋਂ ਦੀ, 'by the way of the inside,' 'through,' and ਉੱਪਰ ਦੋਂ, ਉੱਪਰ ਦਿਓਂ, 'by the way of the upper side,' 'over.' Several other postpositions are treated in the same way.

Ex. ਅੰਦਰ ਦੋਂ, ਅੰਦਰ ਦਿਓਂ, 'by the way of the inside,' 'through,' 'along through.'

ਬਾਹਰ ਦੋਂ, ਬਾਹਰ ਦਿਓਂ, 'by the way of the outside,' 'along the outside.'

ਹੇਠ ਦੋਂ, 'by the way of the under side,' 'along under.'

ਕੋਲ਼ ਦੋਂ, ਕੋਲ਼ ਦਿਓਂ, } 'by the way of by' (a thing), 'along by.'

ਨੇੜੇ ਦੋਂ, | 'by near' (a thing), 'through the vicinity' 'along by the side of.'

ਮਗਰ ਦੋਂ, 'by the way of the rear.'

These forms will be illustrated in the Exercise. As may be inferred from their meaning they can be used only with verbs of motion. In each of the above ਦੀ may be substituted for ਦੋਂ, ਦਿਓਂ.

**182.** The suffix ਣੀ is often used with postpositions without seeming to add much if anything to the sense. Many of these were originally nouns, and this no doubt accounts for the habit of attaching this suffix



to them. Thus, we frequently hear ਉਹ ਉੱਪਰ ਨੂੰ ਗਿਆ ਹੈ, 'he has gone up' ; ਅਕਾਸ਼ ਦੀ ਵਲ ਨੂੰ, 'toward the sky' ; ਖੁਹ ਪੁਰ ਨੂੰ ਜਾਹ, 'go to the well.'

183. The postpositions ਕੋਲ਼ and ਪਾਸ are often used with verbs of *speaking*, and in the Ablative form ਕੋਲ਼ੋਂ, ਪਾਸੋਂ with verbs of *asking*, to govern the person addressed.

Ex. ਕਿਸੇ ਕੋਲ਼ (or ਕਿਸੇ ਨੂੰ) ਨਾ ਦੱਸੀਂ, 'do not tell any-one' : ਉਨ ਤੇਰੇ ਪਾਹ or (ਤੇ ਨੂੰ) ਕੀ ਆਖਿਆ, 'what did he say to you' ? ਉਨ ਤੇਰੇ ਕੋਲ਼ੋਂ (or ਤੈ ਥੋਂ) ਕੀ ਪੁੱਛਿਆ, 'what did he ask you' ? ਮੈਂ ਉਸ ਕੋਲ਼ੋਂ (or ਉਸ ਥੋਂ) ਕੁਹੁ ਨਹੀਂ ਮੰਗਿਆ, 'I did not ask him for anything.'

184. The noun or pronoun governed by a postposition may be unexpressed when it can readily be supplied.

Ex. ਮੈ ਨੂੰ ਨਾਲ਼ ਹੀ ਰੱਖੋ, 'keep me with (you)' ; ਉਹ ਕੋਲ਼ ਬੈਠਾ ਸੀ, 'he was sitting by' (me, him, &c.).

185. Adjectives have no distinct form to express degrees of comparison.

(1) The *comparative* is expressed by putting the word which denotes that with which comparison is made, in the Ablative case, or construing it with the postposition ਨਾਲ਼ or ਕੋਲ਼ in the Ablative form ਨਾਲ਼ੋਂ, ਕੋਲ਼ੋਂ.

Ex. ਇਹ ਉਸ ਥੋਂ ਵੱਡਾ ਹੈ, 'this is larger than that' ; ਅਹ ਸੰਗਤਰਾ ਓਸ ਨਾਲ਼ੋਂ ਮਿੱਠਾ ਹੈ, 'this orange is sweeter than that' ; ਐਸ ਪਹਾੜ ਕੋਲ਼ੋਂ ਕੋਈ ਉੱਚਾ ਨਹੀਂ ਹੈ, 'there is no mountain higher than this.'

(2) The *superlative* is expressed in the same way, but with the help of an adjective denoting *all*.

Ex. ਇਹ ਸਭਨਾਂ ਥੋਂ ਵੱਡਾ ਹੈ, 'this is the largest of all' ; ਇਹ ਸਾਰਿਆਂ ਪਹਾੜਾਂ ਨਾਲ਼ੋਂ ਉੱਚਾ ਹੈ, 'this is the highest mountain of all,' lit., 'higher than all mountains.'

**186.** When the comparison is made between several things among themselves, not with something else, ਵਿੱਚ or ਵਿੱਚੋਂ is used.

Ex. ਇਨ੍ਹਾਂ ਵਿੱਚ (or ਵਿੱਚੋਂ) ਵੱਡਾ ਕਿਹੜਾ ਹੈ, 'which is the largest of these' ? Here if we used ਨਾਲੋਂ &c., instead of ਵਿੱਚ the meaning would be, 'which is larger than these' ?

**187.** When the adjective stands by itself, no noun being expressed, the circumstances alone indicate that a comparison is intended ; as ਵੱਡਾ ਇਹੋ ਹੈ, 'this is the largest' ; ਵੱਡਾ ਕਿਹੜਾ ਹੈ, 'which is the largest' ?

#### NOMINAL COMPOUNDS.

ਕਿਸੇ ਬੰ (ਕੋਲ਼ or ਅੱਗੇ) ਅਰਜ਼ ਕਰਨੀ, 'to petition one,' 'to beg one.'

ਸਫ਼ਾਈ ਰੱਖਣੀ, 'to be cleanly,' lit., 'to keep cleanliness.'

ਪਸੰਦ ਕਰਨਾ, 'to be satisfied with,' 'to choose,' 'to prefer.'

ਕਿਸੇ ਦੀ ਲੱਤ ਮਾਰਨੀ, 'to kick one,' 'give a kick.'

\* \* \* \* \*

#### NOTE.

**188.** The suffix ਦੋਂ is occasionally used as the sign of the Ablative simply, and does not then differ in meaning from ਤੇ, ਥੋਂ, ਥੀਂ ; as in the following, ਮਰਦਾਨਾ ਬੋਹੜੇ ਵਿੱਚ ਦੋਂ ਉੱਠ ਗਿਆ ਹੈ, 'Mardáná has gone out from (lit., 'risen from') the court-yard' ; ਅੰਦਰ ਦੋਂ ਤੋਪਾਂ ਅਜਿਹੀਆਂ ਚੱਲੀਆਂ ਕਿ ਸੌ ਅਕਾਲੀ ਉਡ ਗਿਆ, 'from the inside (of the fort) the cannon fired at such a rate that a hundred Akáls were blown away,' lit., 'flew away.' ਓਦੋਂ is often used for ਉਸ ਥੋਂ, as the Ablative of ਉਸ, and so also ਏਦੋਂ, for ਇਸ ਥੋਂ

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## CHAPTER XXIV.

### CONJUNCTIVE PARTICIPLE.

**189.** The Conjunctive participle is formed by adding the suffix **ਏ** to the root of the verb.\* This however is very commonly quiescent, indeed nearly always so in the case of close roots, and the participle then does not differ in form from the root. For emphasis the conjunctive participle of the verb **ਕਰਨਾ**, 'to do,' is commonly added, in the form **ਕਰ** or **ਕੇ**, † and this again is sometimes reduplicated, making the suffix **ਕਰਕੇ**. Hence, taking the verb **ਹੋਣਾ**, 'to be,' as an illustration, the conjunctive participle may assume any of the following forms ; **ਹੋਇ**, **ਹੋ**, **ਹੋਇਕਰ**, **ਹੋਇਕੇ**, **ਹੋਇਕਰਕੇ**, **ਹੋਕਰ**, **ਹੋਕੇ**, **ਹੋਕਰਕੇ**, 'being,' 'having been.' Of these the most common are **ਹੋਇ**, **ਹੋਇਕੇ**, **ਹੋ**, **ਹੋਕੇ**.

**190.** Roots ending in **ਉ** and **ਹ** drop these letters. Thus, from the root **ਜਾਹ**, 'go,' is formed **ਜਾਇ**, **ਜਾ**, **ਜਾਇਕੇ**, **ਜਾਕੇ** &c., 'going,' 'having gone,' and from **ਆਉ**, 'come,' **ਆਇ**, **ਆ**, **ਆਇਕੇ**, **ਆਕੇ** &c., 'coming,' 'having come.'

**191.** The verb **ਆਉਣਾ** often adds **ਣ** to the root, making **ਆਣ**, **ਆਣਕੇ**.

**192.** The form in **ਕੇ** is the one in most common use, ‡ but when two or more participles occur in succession without any intervening word, as is the case when they have related meanings the suffix is dropped from all but the last.

\* In Sindhi the termination is **ਈ** ; in Naipali **ਇ**, **ਈ**, or **ਏ**. In Maithil-Bhojpurī **ਏ** occurs in poetry only. Hoernle, § 490. Kellogg, § 521. Grierson, iv. 360.

† **ਕੇ** is a contraction of the Eastern Hindi conjunctive participle **ਕਯ**, 'having done,' of the root **ਕਰ**. Hoernle, § 491.

‡ Except in the formation of compound verbs. See Ch. xxvi.



Ex. ਦੇਖ ਸੁਣਕੇ ਬੋਲਿਆ, 'having seen and heard he spoke'; ਉਹ ਇਸ ਤਰਾਂ ਉਸ ਨੂੰ ਸੁਣਾ ਸਮਝਾਕੇ ਆਪਣੇ ਘਰ ਨੂੰ ਗਿਆ, 'having thus (in this manner) addressed and admonished him he went to his house.'

**193.** When two or more verbs occur in connection with the same subject, if one expresses the main thought of the sentence, and the others are in any sense subordinate to it, the latter are usually put in the form of the conjunctive participle. Hence it is used ;

(1) To express that which is preliminary to the action of the principal verb.

Ex. ਕੌਡਾ ਰਾਖਸ ਜੰਗਲ ਨੂੰ ਉੱਠ ਵਗਿਆ, 'the demon Kaudá rose and ran to the jungle,' lit., 'having risen ran,' &c. ਕੁਝ ਪਹਾੜੀਂ ਜਾ ਛਿਪੇ, 'some went and hid in the mountains'; ਉਨ ਜਾਇ ਨਾਨਕ ਜੀ ਨੂੰ ਕਹਿਆ, 'he went and said to Nának.'

(2) To express the attendant circumstances of an action.

Ex. ਉਹ ਹੱਸਕੇ ਬੋਲਿਆ, 'he said laughing'; ਉਹ ਭੱਜਕੇ ਗਿਆ, 'he went running.'

(3) To express the means by which a result is achieved.

Ex. ਮੈਂ ਘੁੰਗਣੀਆਂ ਬੇਚ ਕੇ ਗੁਜਾਰਾ ਕਰਦਾ ਹਾਂ, 'I make a living (by) selling boiled grain'; ਚਰਸ ਪੀਕੇ ਮਨੁੱਖ ਸੁਦਾਈ ਬਣਦਾ ਹੈ, (by) smoking hemp a man becomes a fool,' or 'mad.'

(4) Closely allied to the above is its use to express the *cause* of the action denoted by the principal verb.

Ex. ਮੈਂ ਬਿਮਾਰ ਹੋਕੇ ਨਹੀਂ ਆਇਆ, 'I did not come because I was ill'; ਉਹ ਤੁਹਾ ਨੂੰ ਵੇਖ ਕੇ ਹੱਸਣਗੇ, 'they will laugh when they see you'; ਮੈਂ ਤੁਹਾਡੀ ਚਿੱਠੀ ਪਾਕੇ ਵਡਾ ਅਨੰਦ ਹੋਇਆ,

‘I was very glad when I received your letter,’ i. e., as a consequence of receiving it.

(5) Sometimes it can be rendered into idiomatic English only by the use of an adverb or some circumlocutory phrase.

Ex. ਚਿੱਤ ਲਾਕੇ ਸੁਣੋ, ‘listen attentively,’ lit., ‘having applied your mind’; ਕੰਨ ਪਰਕੇ ਸੁਣੋ, ‘listen attentively,’ lit., ‘having put your ear’; ਸੋਚ ਸਮਝਕੇ ਬੋਲਿਓ, ‘speak with due thought and consideration,’ lit., ‘speak having thought and understood.’ ਕਿਰਪਾ ਕਰਕੇ ਮੈ ਨੂੰ ਔਹ ਪੋਥੀ ਫੜਾਈਂ, ‘kindly hand me that book,’ lit., ‘having done a kindness hand me,’ &c.

**194.** To express the repetition or continuousness, or intensity of the act the participle may be repeated, the root form only being used first.

Ex. ਉਹ ਰੋ ਰੋਕੇ ਬੋਲੀ, ‘she said weeping’ (continuously) ਉਹ ਬੁੱਭਾਂ ਮਾਰ ਮਾਰਕੇ ਰੋਇਆ, ‘he wept bitterly’; or in the root form both times, ਅਸੀਂ ਭਿੱਛਿਆ ਮੰਗ ਮੰਗ ਖਾਂਦੇ ਹਾਂ, ‘I live by begging,’ lit., ‘making a habit of asking alms, I eat.’

**195.** The conjunctive participles of the verbs ਮਿਲਨਾ and ਰਲਨਾ, ‘to meet,’ ਜਾਣਨਾ, ‘to know,’ and ਹੋਣਾ, ‘to be,’ have each a special idiomatic use as adverbs. Thus, ਮਿਲਕੇ and ਰਲਕੇ = ‘together’; ਜਾਣਕੇ = ‘knowingly,’ ‘purposely’; ਹੋਕੇ = ‘Via.’

Ex. ਆਓ ਅਸੀਂ ਮਿਲਕੇ ਚੱਲਿਯੋ, ‘come let us go together’ : ਮੈਂ ਜਾਣਕੇ ਨਹੀਂ ਕੀਤਾ, ‘I did not do (it) purposely’; ਅਸੀਂ ਲਹੌਰ ਹੋਕੇ ਜਾਵਾਂਗੇ, ‘we will go by way of Lahore.’ Often ਰਲ ਮਿਲਕੇ are used in conjunction ; as, ਅਸੀਂ ਰਲ ਮਿਲਕੇ ਕੰਮ ਕੀਤਾ, ‘we worked together.’

**196.** Of the verb ਵਧਣਾ, ‘to increase,’ the conjunctive participle has often the force of both an

adverb and an adjective.

Ex. ਬਹੁਤ ਵੱਧ ਨਾ ਬੋਲਿਓ, 'do not speak a great deal';  
ਉਸ ਬੇਂ ਵਧਕੇ ਹੋਰ ਕੋਈ ਅਪਰਾਧ ਨਹੀਂ, 'there is no other fault  
greater than that.'

197. Of the verb ਭਰਨਾ, 'to fill,' the conjunctive  
participle in its root form ਭਰ is used after nouns of  
measure to denote completion ; as, ਰਾਤ ਭਰ, 'the whole  
night'; ਦਿਨ ਭਰ, 'the whole day'; ਕੋਹ ਭਰ, 'a full *kos*'; ਮਣ  
ਭਰ, 'a full *maund*.'

#### NOMINAL COMPOUNDS.

ਗੁਜਾਰਾ ਕਰਨਾ, 'to make,' or 'earn, a living.'

ਕੰਮ ਕਰਨਾ, 'to work.'

ਕਿਸੇ ਉੱਤੇ ਕਿਰਪਾ ਕਰਨੀ, 'to be kind to one,' 'do a kindness  
to one.'

ਹਾਕ ਮਾਰਨੀ, 'to shout,' 'to call.'

ਮਜ਼ੂਰੀ ਕਰਨੀ, 'to labour' (as a coolie, for daily wages).

ਪੂਰਾ ਕਰਨਾ, 'to finish,' 'complete.' 'fulfil.'

ਬੁਭਾਂ ਮਾਰਨੀਆਂ, to cry,' 'to sob.'

\* \* \* \* \*



## CHAPTER XXV.

CONJUNCTIVE PARTICIPLE.—THE INTENSIVE PARTICLE  
ਬੀ.—THE INTENSIVE SUFFIX ਸਾਰਾ.

198. While it is true that, as intimated in § 193 the subject of the conjunctive participle is as a rule that of the principal verb, this participle is nevertheless sometimes used when the reference to the latter is only indirect, or it refers to a noun in an oblique case.

Ex. ਮੋਤੀ ਪਾਂਧੇ ਦਾ ਨੀਂਗਰ ਮਾਤਾ ਤੁਸਕੇ ਮਰ ਗਿਆ,\* 'the school master Motí's boy died of small pox,' lit., 'died smallpox having broken out'; ਉੱਥੇ ਜਾ ਕੇ ਐਉਂ ਹੋਇਆ ਕਿ ਇੱਕ ਪੰਡਤ ਨੇ ਉਹ ਦੇ ਹੱਥੋਂ ਪਾਣੀ ਪੀਤਾ, 'when he went there it so happened that a pundit drank water from his hand'; ਗੁਰੂ ਕੋਣ ਹੋਵੇਗਾ ਜਿਹ ਦੇ ਪਿੱਛੇ ਤੁਰਕੇ ਸੰਗਤ ਦੀ ਕੱਲਿਆਣ ਹੋਵੇ, 'who will be the *Gurú* by following whom the welfare of the company may be (secured)' ? ਪਰਮੇਸੁਰ ਦੀ ਇੱਛਿਆ ਅਤੇ ਉੱਦਮ ਨੂੰ ਰਲਾਕੇ ਕੰਮ ਹੁੰਦਾ ਹੈ, 'work is accomplished by the cooperation of God's will and of (personal) exertion.'

N. B.—This construction is unusual, and the student will do well not to imitate it unless he is sure that he is right.

199. The conjunctive participle is often repeated to denote the repetition or continuance or intensity of an action. In this case the suffix ਕੇ &c., occurs only the second time of pronouncing it, and not necessarily then. This usage was referred to in the last Chapter. Further examples are ; ਸਭੇ ਸਿੱਖ ਸੇਵਕ ਬੈਠ ਬੈਠਕੇ ਇਹ ਵਿਚਾਰ

\* ਮਰ ਗਿਆ = ਮਰਿਆ. See next Chapter.

ਕਰਦੇ ਸੇ, 'all the disciples and attendants were sitting and considering this' ; ਲੋਕ ਅੱਖਾਂ ਭਰ ਭਰ ਰੋਂਦੇ ਸੇ, 'the people were weeping bitterly,' lit., 'repeatedly filling (their) eyes (with tears) the people were weeping' ; ਜੀ ਮੈਂ ਝੂਠ ਬੋਲ ਬੋਲ ਭਗਲ ਕਰ ਕਰ ਟੁਕੜਾ ਖਾਂਦਾ ਹਾਂ, 'I make a living (eat a piece) by lying and swindling'.\*

(1) Sometimes on the repetition of the participle it is slightly altered in form so as to produce that variety or jingle that is so dear to the Panjābī ear ; as, ਸਮਝਾ ਸਮਝੁਕੇ, 'having well admonished' ; ਦੇਖ ਵੇਖਕੇ, 'having well seen' ; ਮਰੋੜ ਮਰਾੜਕੇ, 'having thoroughly twisted' ; ਖਿੱਚ ਵਿੱਚਕੇ, 'having pulled' ; ਪੁੱਛ ਗਿੱਛਕੇ, 'having made careful inquiry.'

**200.** Occasionally the conjunctive participle and the principal verb are transposed, so that the main thought of the sentence lies in the former.

Ex. ਉਹ ਦਾ ਦਰਸਣ ਕਰ ਚੱਲਿਯੋ, 'let us go and pay our respects to him,' or 'see him'. Here the natural order would be, ਚੱਲਕੇ ਉਹ ਦਾ ਦਰਸਣ ਕਰਿਯੋ ; again, ਉਸ ਨੂੰ ਸੱਦ ਘੱਲਿਆ, 'he sent and called him,' 'sent for him' ; ਉਸ ਨੇ ਸਾ ਨੂੰ ਆਖ ਭੇਜਿਆ, 'he sent word to us,' lit., 'having said he sent to us,' for, 'having sent he said to us.'

**201.** The intensive adverb ਬੀ or ਭੀ must be rendered 'also,' 'too,' 'still,' 'even,' 'either,' or 'at all,' according to circumstances. It must always be placed immediately after the word that it emphasizes.

Ex. ਮੈਂ ਬੀ ਜਾਂਵਾਗਾ, 'I also will go,' 'I will go too' ; ਇਹ ਸੁਣਕੇ ਉਹ ਹੋਰ ਬੀ ਦੁਖੀ ਹੋਇਆ, 'hearing this he was still more grieved' ; ਗੁਰਿਆਈ ਪਾਕੇ ਬੀ ਉਸ ਨੂੰ ਹੰਕਾਰ ਨਾ ਹੋਇਆ, 'even on receiving the gurú-ship he did not become proud,' 'did not have pride' ; ਉਹ ਕੰਮ ਬੀ ਨਹੀਂ ਕਰਦਾ, 'he does not

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\* ਭਗਲ ਕਰਨਾ means to trade without capital, hence to swindle.

*work* either,' or 'he does not even work' ; ਉਹ ਬੀ ਕੰਮ ਨਹੀਂ ਕਰਦਾ, 'neither does *he* work,' '*he* does not work either' ; ਉਹ ਕੁਛ ਭੀ ਨਹੀਂ ਕਰਦਾ, 'he does nothing at all.'

(1) It is sometimes placed after a verb in the imperative mood, like ਨਾ (§ 142), simply to emphasize it ; as ਚੱਲੋ ਭੀ, 'come won't you,' but this may, according to the connection also be rendered, 'come also.'

**202.** The suffix ਸਾਰਾ added to an adjective denoting a large quantity, size, &c., has the effect of intensifying it. It is inflected to agree with the governed noun.

Ex. ਬਹੁਤ ਸਾਰਾ ਦਾਣਾ, 'a very large quantity of grain' ; ਬਹੁਤਸਾਰੇ ਲੋਕ, 'a great many people' ; ਤੂੰ ਐਤੀ ਸਾਰੀ ਨਿਆਣੀ ਹੈਂ, 'are you so extremely simple' ?

#### NOMINAL COMPOUNDS.

ਕਾਸੇ ਦਾ ਵਿਚਾਰ ਕਰਨਾ, 'to judge,' 'consider,' 'think upon, a thing.'

ਕਿਸੇ ਦਾ ਦਰਸਣ ਕਰਨਾ, 'to pay respects to one,' 'to visit one' ; always used with regard to one who is assumed to be a superior.

ਮੈਂ ਨੂੰ ਤਰਸ ਆਉਂਦਾ ਹੈ, 'I feel pity.' (Subj. in the Dat. case)

ਮੈਂ ਨੂੰ ਉਸ ਉੱਤੇ ਤਰਸ ਆਉਂਦਾ ਹੈ, 'I take pity on him,' 'I pity him.'

ਸੋਗ ਕਰਨਾ, 'to be grieved,' 'to mourn' 'to lament.'

ਥਰ ਥਰ ਕਰਨਾ, 'to tremble.'

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## CHAPTER XXVI.

## INTENSIVE COMPOUNDS WITH ਜਾਣਾ, ਦੇਣਾ AND ਲੈਣਾ.

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**203.** A very numerous class of compound verbs known as *Intensives*, is formed by adding to the conjunctive participle, usually in its root form, a second or ancillary verb, for the purpose of modifying in one way or other the meaning of the former. The participle, although it constitutes the most essential member of the compound, remains uninflected, all variations for gender, number, person and tense, occurring in the ancillary alone. The sense of the latter is in many cases entirely merged in that of the participle, while in others its force comes out more or less distinctly in the compound.

**204.** The verbs which are most frequently used in this subordinate way are ਜਾਣਾ, 'to go,' ਦੇਣਾ, 'to give,' ਲੈਣਾ, 'to take,' ਸੁੱਟਣਾ, ਜਿੱਟਣਾ or ਘੱਤਣਾ, 'to throw,' ਪੈਣਾ or ਪੌਣਾ, 'to fall,' ਰਹਿਣਾ, 'to remain,' ਬੈਠਣਾ or ਬਹਿਣਾ, 'to sit,' ਆਉਣਾ, 'to come,' ਉੱਠਣਾ, 'to rise,' ਰੱਖਣਾ, 'to keep,' 'to put,' and ਛੱਡਣਾ, 'to leave,' 'to let go.' A few examples will suffice for the present to illustrate the way in which these are used.

ਭੱਜਣਾ, 'to run.' ਭੱਜ ਜਾਣਾ, 'to run away.' ਮਾਰਨਾ, 'to strike.' ਮਾਰ ਦੇਣਾ, ਮਾਰ ਸੁੱਟਣਾ or ਮਾਰ ਘੱਤਣਾ, 'to kill.' ਪੀਣਾ, 'to drink.' ਪੀ ਲੈਣਾ or ਪੀ ਜਾਣਾ, 'to drink down,' 'to drink up.'

ਭੰਨਣਾ, 'to break.' ਭੰਨ ਸੁੱਟਣਾ, 'to break up,' 'to smash.'  
 ਡਿਗਣਾ, 'to fall.' ਡਿਗ ਪੈਣਾ, 'to fall down.'  
 ਦੇਖਣਾ, 'to look.' ਦੇਖ ਰਹਿਣਾ 'to continue looking,' 'gaze,'  
 'watch.'

ਗੁਆਉਣਾ, 'to lose.' ਗੁਆ ਬੈਠਣਾ. 'to lose irretrievably.'  
ਬਣਨਾ, 'to be made.' ਬਣ ਆਉਣਾ, 'to be successfully  
accomplished.'

ਰੋਣਾ, 'to cry.' ਰੋ ਉੱਠਣਾ, 'to burst out crying.'  
ਰੋਕਣਾ, 'to hinder.' ਰੋਕ ਰੱਖਣਾ, 'to keep back,' 'to detain.'  
ਰੱਖਣਾ, 'to put.' ਰੱਖ ਛੱਡਣਾ, 'to put away,' 'to lay by.'

**205.** From the above examples it will be seen that the ancillary in some instances has the effect of simply intensifying or strengthening the idea embodied in the verb to which it is joined, its use being analogous to our English habit of adding an adverb or other particle to a verb without thereby altering the sense. Thus to 'fall,' and to 'fall down,' to 'rise,' and to 'rise up,' to 'start,' and to 'start off,' do not differ perceptibly in meaning. Others on the other hand distinctly add a new idea to that of the simple verb, as in the case of ਰੋ ਉੱਠਣਾ, ਰੋਕ ਰੱਖਣਾ, ਰੱਖ ਛੱਡਣਾ, &c., just as in English to 'tear up,' to 'burn up,' and to 'throw away,' mean something more than to 'tear,' to 'burn,' and to 'throw.'

**206.** It is impossible to define precisely the modification of meaning that is effected by the use of each of these compound forms since there is no absolute uniformity in regard to it, but approximately the general ideas expressed by the several ancillaries may be stated as follows :—

ਜਾਣਾ, finality, completeness, thoroughness.

ਦੇਣਾ, repulsion, intensity, completeness.

ਲੈਣਾ, appropriation, acquisition, completeness.

ਸੁੱਟਣਾ and ਘੱਤਣਾ, violence, vigour, resoluteness, completeness.

ਪੈਣਾ, chance, suddenness, unpreparedness, inception.

ਰਹਿਣਾ, continuance, permanence.

ਬੈਠਣਾ, permanence, irretrievableness, that which is done once for all.

ਆਉਣਾ, development, successful accomplishment, potentiality.

ਉੱਠਣਾ, suddenness.

ਰੱਖਣਾ, continuance.

ਛੱਡਣਾ, intensity, emphasis.

**207.** In the present Chapter we shall confine ourselves to the first three, ਜਾਣਾ, ਦੇਣਾ and ਲੈਣਾ, which occur more frequently perhaps than all the others put together.

**208.** The first, ਜਾਣਾ, may be used in an intensive sense with most intransitive, and rarely with transitive, verbs. The verb ਹੋਣਾ, 'to be,' in its compound form ਹੋ ਜਾਣਾ, always means 'to become,' 'to occur,' 'to happen,' or 'to be finished.' In the last sense it may also be combined with ਲੈਣਾ; thus, ਸਾਰਾ ਕੰਮ ਹੋ ਲਿਆ, or ਹੋ ਗਿਆ, 'all the work is finished.'

*Obs.* Although ਲੈਣਾ is a transitive verb, yet in this construction it is regarded as intransitive. When it is combined with any other verb than ਹੋਣਾ the compound is transitive, and must in the perfect tenses have the subject in the Instrumental case.

**209.** ਦੇਣਾ, is used with transitive verbs only, and with rare exceptions the same is true of ਲੈਣਾ. These two agree in this that they express in a general way the completion of the act denoted by the participle to which they are joined, and often they may be used interchangeably. Thus, we may say ਬਣਾ ਦੇਣਾ, or ਬਣਾ ਲੈਣਾ, 'to make'; ਕਰ ਦੇਣਾ, or ਕਰ ਲੈਣਾ, 'to do,' 'to finish'; ਲਿਖ ਦੇਣਾ, or ਲਿਖ ਲੈਣਾ, 'to write.' But on the other hand there is this important difference between



them that verbs which convey the idea, however faintly of the action passing away from the subject require ਦੇਣਾ, while those which represent the action as proceeding toward the subject, or as being performed by him for himself, require ਲੈਣਾ.\* Hence we must say ਘੱਲ ਦੇਣਾ, 'to send,' not ਘੱਲ ਲੈਣਾ; ਸੁੱਟ ਦੇਣਾ, 'to throw away,' not ਸੁੱਟ ਲੈਣਾ; ਦੱਸ ਦੇਣਾ, 'to tell,' not ਦੱਸ ਲੈਣਾ. On the other hand we must say ਸੱਦ ਲੈਣਾ, 'to call,' not ਸੱਦ ਦੇਣਾ; ਲੈ ਲੈਣਾ, 'to take,' not ਲੈ ਦੇਣਾ;\* ਪੁੱਛ ਲੈਣਾ, 'to ask,' not ਪੁੱਛ ਦੇਣਾ. So also ਸੁੰਘ ਲੈਣਾ, 'smell,' ਚੱਖ ਲੈਣਾ, 'to taste,' ਖਾ ਲੈਣਾ, 'to eat up,' ਦੇਖ ਲੈਣਾ, 'to see,' ਛੋਹ ਲੈਣਾ, 'to touch,' 'to feel' ਸੁਣ ਲੈਣਾ 'to hear,' 'to listen,' &c, in all of which the action is conceived of as preceeding toward, or terminating on, the subject.

**210.** When a transitive verb in the compound form has for its second member an intransitive verb it is treated as intransitive, the subject being expressed in the Nominative case througout. Thus, we say ਉਸ ਨੇ ਰੋਟੀ ਖਾਧੀ, 'he ate the bread,' but ਉਹ ਰੋਟੀ ਖਾ ਗਿਆ, 'he ate up the bread.'

**211.** The primary verb and its ancillary are often separated by the insertion of an adverb or adverbial clause, and the same is true of the participle and auxiliary in the case of the periphrastic tenses. In general the effect is to throw the emphasis on the adverb. When the negative particle is thus inserted the emphasis falls chiefly on the first member of the compound.

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\* This rule, like most others, has its exceptions, but they are rare. Thus, while we should usually say ਆਖ ਦੇਣਾ, 'to say,' 'to tell,' since the words spoken proceed from the speaker to the hearer, I have also met with the form ਆਖ ਲਿਆ.

\* ਲੈ ਦੇਣਾ is used, but in a different sense. it means 'to buy' for another; as ਮੈਨੂੰ ਇਕ ਘੋੜਾ ਲੈ ਦਿਓ, 'buy a horse for me,' lit., 'having taken a horse give (it) to me.'

Ex. ਮੈਂ ਬਿਮਾਰ ਹੋ ਤਾਂ ਜ਼ਰੂਰ ਗਿਆ, 'I did indeed become ill'; ਤੁਸੀਂ ਆਹਿਦੇ ਤਾਂ ਸੱਚ ਹੋ, 'you do indeed speak the truth,' 'what you say is indeed true'; ਅਸੀਂ ਗੱਡਾ ਖਾ ਤਾਂ ਨਹੀਂ ਜਾਣਾ ਹੈ, 'I do not intend to *eat up* the cart'.\*

212. It must not be supposed that these intensive forms are used only when it is intended to place special emphasis on the verb. On the contrary they are of constant occurrence, and are generally preferred to the simple form. Indeed some verbs are seldom used otherwise, especially in the imperative. Thus, e. g., for every occasion on which one might hear ਪੁੱਛ, 'ask,' he would hear ਪੁੱਛ ਲੈ perhaps a hundred times.

213. The student will have to gain familiarity with the use of these compounds by practice. In this and succeeding Chapters, where any occur that require a different rendering from the simple verb they will be given with their meanings at the head of the Exercise.

#### INTENSIVE COMPOUNDS.

ਖਾਣਾ, 'to eat,' ਖਾ ਜਾਣਾ, 'to eat up,' 'to devour.'

ਖਾ ਲੈਣਾ, 'to eat up,' 'to finish eating.'

ਉਡਣਾ, 'to fly,' ਉਡ ਜਾਣਾ, 'to fly away.'

ਲਹਿਣਾ, 'to descend,' ਲਹਿ ਜਾਣਾ, 'to subside,' 'to go off' (as fever.)

ਰਹਿਣਾ, 'to remain,' ਰਹਿ ਜਾਣਾ, 'to be left.†'

ਪੈਣਾ, 'to fall,' 'to lie,' ਪੈ ਜਾਣਾ, 'to lie down,' also=ਹੋ

ਜਾਣਾ, 'to become.'

ਕੱਢਣਾ, 'to take out,' ਕੱਢ ਦੇਣਾ, 'to turn out,' 'to expel.'

ਸੌਣਾ, 'to sleep,' ਸੌ ਜਾਣਾ, 'to go to sleep.'

\* Said in reply to a friend who refused to give his cart when asked for the loan of it.

† The past tenses of ਰਹਿ ਜਾਣਾ are used in a present as well as in a past sense; thus, ਦੋ ਰਹਿ ਗਏ, may according to circumstances be translated, 'two were left,' or 'two are left.'

ਜਾਣਨਾ, 'to know,' ਜਾਣ ਜਾਣਾ, 'to come to know,' to ascertain.'

ਜਾਣ ਲੈਣਾ,

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### NOMINAL COMPOUNDS.

ਕਿਸੇ ਨੂੰ ਕਾਸੇ ਦਾ ਭੁਸ ਪੈਣਾ, 'to form the habit of,' &c.

ਚੁੱਪ ਕਰਨਾ, 'to be still,' 'to be silent.'

ਕਿਸੇ ਨੂੰ ਕੰਮ ਲਾਉਣਾ, 'to set one to work.'

ਮੁੱਲ ਲੈਣਾ, 'to buy.'

ਬਦੂਕ ਚਲਾਉਣੀ or ਮਾਰਨੀ, 'to fire a gun.'

ਖੜਾ ਹੋਣਾ, 'to stand' (intransitive.)

ਖੜਾ ਕਰਨਾ, 'to stand up,' 'cause to stand,' 'set up,' 'stop'.

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### NOTE.

214. It was formerly held by grammarians that in the formation of these compounds the ancillary was attached to the *root* of the verb. This is now however generally conceded to have been a mistake which arose from the fact that the conjunctive participle and the root are identical in form when, as is often the case, the suffix *ਏ*, *ਕੇ*, &c., is dropped. That it is really the participle and not the root that constitutes the first member of the compound is evident from the following considerations :

(1) In the more archaic form of the language, as met with in such books as the *Janam Sakhī*, the participle in *ਏ* is of frequent occurrence, especially in the case of pure verbs ; as e. g., ਖਾਏ ਲੀਤਾ, ਆਏ ਗਏ. So also in more modern phraseology we have ਖਾ ਲੈਣਾ, not ਖਾਹ ਲੈਣਾ, as it should be if the root were employed.

(2) It may be inferred from the usage of cognate languages. Thus in the Eastern Hindī of Bhojpur where of the verb ਖਾਏਬ, 'to eat,' ਖਾ is the root, and ਖਾਯ the conjunctive participle they say ਖਾਯ ਜਾਏਬ, 'to eat up,' not ਖਾ ਜਾਏਬ. Again in the Old Baiswārī dialect represented in the *Rámáyan* the participle in *ਏ* is always used. Mārāṭhī uses in these compounds the conjunctive participle in *ਉਨ* ; e. g., ਟਾਕੁਨ ਦੇਣੇ, 'to cast away', = Panj. ਸੁੱਟ ਦੇਣਾ ; ਘੇਉਨ ਯਣੇ, 'to bring,' = Panj. ਲੈ ਆਉਣਾ. Likewise Bengálī employs the conjunctive participle in *ਏਆ* ; Gujrátī, in *ਈ* ; Sindhī, in *ਈ* or *ਏ* ; Oṛiyá, in *ਏ*.\*

\*Hoernle, § 539. Kellogg, § 568 (1). Taylor, § 80.



## CHAPTER XXVII, NUMERALS.

**215.** The numerals from one to ten, together with their inflected forms as used in the oblique cases, and their corresponding aggregate numbers are exhibited in the Table opposite.\*

**216.** Observe :—

(1) The form given for the oblique cases is used also in the Nom. pl. fem. The declension of the numerals is as follows :

ਦੋ, 'two.'

N. ਦੋ ਮਨੁੱਖ,	ਦੋਹਾਂ ਤੀਮੀਆਂ,
Obl. ਦੋਹਾਂ ਮਨੁੱਖਾਂ ਨੈ, ਦਾ, &c.,	ਦੋਹਾਂ ਤੀਮੀਆਂ ਨੈ, ਦਾ, &c.,

(2) Of the aggregate numbers the first form given in each case may also be used in the sense of 'only two,' 'only three,' 'only four,' &c.

(3) For the oblique cases of the aggregate numbers the same forms are used as for those of the simple numerals.

(4) If it is desired to express with special emphasis the idea of totality the Genetive case is used ; as, ਪੰਜਾਂ ਦੇ ਪੰਜ, 'the entire five'; ਸੱਤਾਂ ਦੇ ਸੱਤ, 'the entire seven.'

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\* Alternative forms of some of the numerals will be given in the Note at the end of the Chapter. Those in the Table are the ones most frequently met with.

Sign.	Nominative.	Obl. cases.*	Aggregate Numbers.
੧	ਇੱਕ, ਹਿੱਕ, one.		ਇੱਕੋ, ਇੱਕੋ, only one.
੨	ਦੋ, two.	ਦੋਹਾਂ, ਦੁਹਾਂ.	ਦੋਏ, ਦੋਵੇਂ, ਦੋਊ, both.
੩	ਤਿੰਨ, three.	ਤਿੰਨਾਂ, ਤੇਹਾਂ.	ਤਿੰਨੋ, ਤਿੰਨੋ, the three, all three.
੪	ਚਾਰ, four.	ਚੋਹਾਂ, ਚੋਹੁ.	ਚਾਰੋ, ਚਾਰੋ, the four, all four.
੫	ਪੰਜ, five.	ਪੰਜਾਂ.	ਪੰਜੋ, ਪੰਜੋ, the five, all five.
੬	ਛੇ, ਛੀ, six.	ਛੇਆਂ, ਛੀਆਂ, ਛਿਆਂ.	ਛੇਈ, ਛੇਓ, the six, all six.
੭	ਸੱਤ, seven.	ਸੱਤਾਂ.	ਸੱਤੋ, ਸੱਤੋ, the seven, all seven.
੮	ਅੱਠ, eight.	ਅੱਠਾਂ.	ਅੱਠੋ, ਅੱਠੋ, the eight, all eight.
੯	ਨੌ, ਨਉਂ nine.	ਨੌਆਂ, ਨਵਾਂ.	ਨੌਏ, the nine, all nine.
੧੦	ਦਸ, ten.	ਦਸਾਂ.	ਦਸੋ, ਦਸੋ, the ten, all ten.

217. 'One hundred' is ਸੌ, ਸਉ or ਸੈ, but 'hundreds' is ਸੈਕੜੇ. † This is also occasionally used in the singular

\* Besides the forms given in this column the Instr. and Loc. cases may also take the suffix ਈ (Ch. xvii).

† Sometimes ਸੈਹਾਂ is used. See § 222.

form ਸੈਕੜਾ. 'One thousand' is ਹਜ਼ਾਰ, pl. ਹਜ਼ਾਰਾਂ. The plural is used however, as it is in English, only when it stands alone. Thus ; ਹਜ਼ਾਰਾਂ ਆਦਮੀ, 'thousands of men,' but ਕਈ ਹਜ਼ਾਰ ਆਦਮੀ, 'several thousand men.' So also ਸੈਕੜੇ ਆਦਮੀ, 'hundreds of men,' but ਕਈ ਸੌ ਆਦਮੀ, 'several hundred men.' Neither ਸੈਕੜਾ nor ਹਜ਼ਾਰ is inflected for gender or case.

**218.** In writing the higher numbers the units are combined in the same way as in English ; as, ੧੦੦ ਇੱਕ ਸੌ ; ੧੦੦੦ ਇੱਕ ਹਜ਼ਾਰ, &c.

**219.** The ordinals are, for the first four numbers, ਪਹਿਲਾ, 'first' ; ਦੂਆ or ਦੂਜਾ, 'second' ; ਤੀਆ or ਤੀਜਾ, 'third' ; ਚੌਥਾ, 'fourth.' Above this the ordinals are made uniformly by adding the syllable ਵਾਂ or ਮਾਂ to the cardinal numbers ; as, ਪੰਜਵਾਂ, 'fifth' ; ਛੇਵਾਂ, 'sixth,' &c. All the ordinals are declined like ਨਿੱਕਾ (§ 41.)

**220.** From the numerical adjective ਪਹਿਲਾ is formed the adverb ਪਹਿਲਾਂ or ਪਹਿਲੇ, 'first,' 'at first.' Thus, ਮੈਂ ਪਹਿਲਾਂ ਆਇਆ, 'I came first' ; ਪਹਿਲਾਂ ਜਦ ਮੈਂ ਉਹ ਨੂੰ ਸਦਿਆ, 'at first when I called him.'

#### NOMINAL COMPOUNDS.

ਹਲ ਬਾਹੁਣਾ, 'to plough.'

ਖਰਚ ਕਰਨਾ, 'to spend.'

ਕਿਸੇ ਬੇਂ ਬਦਲਾ ਲੈਣਾ, 'to be revenged on one.'

ਅੱਗ ਲਾਉਣੀ, 'to set on fire.'

ਅੱਗ ਲੱਗਣੀ, 'to catch fire,' (Dat. of the subject.)

ਗਸਤ ਮਾਰਨਾ, 'to keep watch,' 'to patrol.'

ਕਿਸੇ ਦਾ ਭਲਾ ਕਰਨਾ, 'to benefit one,' 'to do one a good turn.'

ਕਿਸੇ ਦਾ ਭਲਾ ਹੋਣਾ, 'to be well with one.'

ਕਿਸੇ ਨੂੰ ਕਾਸੇ ਦੀ ਖਬਰ ਕਰਨੀ or ਦੇਣੀ, 'to announce a thing to one,' 'to give the news.'

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## NOTE.

221. In the following sentences taken from different sources alternative forms are given of some of the numerals.

2. ਦੁਹ ਵਰਿਹਾਂ ਤੇ ਪਿੱਛੋਂ, 'after two years.'

ਦੁਹੁ ਘੜੀਆਂ ਦੇ ਆਏ ਹੋਏ ਹਨ, 'it is two *gharīs* since they arrived.' ਦੇਹੁ ਦਿਨਾਂ ਵਿੱਚ, 'in two days.'

ਦੁਇਆ ਬਾਲਕਾਂ ਨੂੰ ਥੰਮ ਨਾਲ਼ ਬੰਨ੍ਹਿਆ, 'he lashed both children to the spar.'

3. ਤ੍ਰੈ ਮਨੁੱਖ, 'three men.'

ਕਾਲੂ ਅਤੇ ਲਾਲੂ ਅਤੇ ਅੰਮਾਂ ਬੀਬੀ ਤ੍ਰਏ ਇਕੱਠੇ ਹੋਇ ਬੈਠੇ, 'Kálú and Lálú and Ammán Bībī sat down all three together.'

ਤ੍ਰਿਹ ਸਿੱਖਾਂ ਸਣੇ, 'together with (his) three disciples.'

ਤ੍ਰਿਹੇ ਵਰਿਹਾਂ ਤੇ ਪਿੱਛੋਂ, 'after three years.'

ਮਹੀਨਿਆਂ ਤ੍ਰਿਹੁ ਦਾ ਲੇਖਾ ਦਿੱਤਾ, 'he gave the account for three months.'

4. ਮੇਰਿਆਂ ਚਹੁਆਂ ਪੁਤ੍ਰਾਂ ਨੂੰ ਲੈ ਜਾਹ, 'take away my four sons.'

5. ਪੰਚ, 'five.'

222. The use of the plural ਸੋਹਾਂ does not appear to be common, but an instance occurs in the following sentence ; ਧਿਆਨ ਸਿੰਘ ਨੂੰ ਸੋਹਾਂ ਸੁਰੰਦਾਂ ਦੇਕੇ ਆਖਿਆ, 'administering hundreds of oaths to Dhián Singh he said,' &c.

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## CHAPTER XXVIII.

## NUMERALS.—FRACTIONAL NUMBERS.

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**223.** The remaining numerals may be learned from the Table in the Appendix. From 11 to 18, 51 to 58, and 89 to 99 they are indeclinable. The rest may have *ਮਿ* added in the oblique cases, but there is much laxity in regard to this, and we often hear the uninflected form used where grammatical accuracy would require the inflected.

**224.** The following fractional numbers are in daily use ; ਪਾਉ, 'a quarter'; ਅੱਧ or ਅੱਧਾ, 'a half'; ਡੁਢ or ਡੇਢ, 'one and half'; ਢਾਈ, 'two and a half.' These are prefixed to the word which denotes the thing of which the fraction is taken.

Ex. ਪਾਉ ਗਜ, 'a quarter of a yard.'

ਅੱਧ ਸੇਰ, 'half a *seer*.'

ਡੁਢ ਕੋਹ, 'a *kos* and a half.'

ਢਾਈ ਮਣ, 'two and a half maunds.'

ਡੁਢ ਸ, 'a hundred and fifty.'

ਢਾਈ ਹਜ਼ਾਰ, 'two thousand five hundred.'

(1) ਪਾਉ when not followed by any word expressive of measure is understood to mean a quarter of a *seer*, that being the unit of measurement for provisions of all sorts. The conjunctive participle ਭਰ is very commonly added to it, making ਪਾਉ ਭਰ, 'a quarter of a *seer*.'

(2) Of the two forms ਅੱਧ and ਅੱਧਾ the former is used only in conjunction with a word denoting quantity measure, &c., whereas the latter may occur by itself or as an adjunct of any noun whatsoever. It is inflected

to agree with its noun.

Ex. ਅੱਧ ਸੇਰ or ਅੱਧਾ ਸੇਰ, 'half a seer.'

ਅੱਧ ਕੋਹ or ਅੱਧਾ ਕੋਹ, 'half a kos.'

ਮੈਂ ਅੱਧਾ ਮਾਲ ਬੇਚਿਆ, 'I sold half the goods.'

ਮੈਂ ਅੱਧੀ ਜਮੀਨ ਬੇਚੀ, 'I sold half the land.'

**225.** The sign ਸਾਢੇ prefixed to any number above *two* signifies that a half of the unit of that number is to be added to it.

Ex. ਸਾਢੇ ਤਿੰਨ,  $3\frac{1}{2}$  ; ਸਾਢੇ ਤੀਹ,  $30\frac{1}{2}$  ; ਸਾਢੇ ਤਿੰਨ ਸੌ, 350 ; ਸਾਢੇ ਤਿੰਨ ਹਜ਼ਾਰ, 3,500, &c.

**226.** The sign ਸਵਾ prefixed to a word signifies that to the quantity denoted, a quarter of its unit is to be added.

Ex. ਸਵਾ ਸੇਰ, 'a seer and a quarter'; ਸਵਾ ਤਿੰਨ,  $3\frac{1}{4}$  ; ਸਵਾ ਤੀਹ,  $30\frac{1}{4}$  ; ਸਵਾ ਤਿੰਨ ਸੌ, 325 ; ਸਵਾ ਤਿੰਨ ਹਜ਼ਾਰ, 3,250.

**227.** The sign ਪੌਣੇ, ਪੌਣਾ (pl. ਪੌਣੇ) prefixed to a word signifies that from the quantity denoted, a quarter of its unit is to be subtracted.

Ex. ਪੌਣੇ (or ਪੌਣਾ) ਸੇਰ, 'three quarters of a seer.' ਪੌਣੇ ਤਿੰਨ,  $2\frac{3}{4}$  ; ਪੌਣੇ ਤੀਹ,  $29\frac{3}{4}$  ; ਪੌਣੇ ਤਿੰਨ ਸੌ, 275 ; ਪੌਣੇ ਤਿੰਨ ਹਜ਼ਾਰ, 2,750.

**228.** Smaller fractions are ਅੱਧ ਪਾਉ, 'half a quarter' =  $\frac{1}{8}$  ; ਭੂਢ ਪਾਉ, 'a quarter and a half,' =  $\frac{3}{8}$ .

**229.** Note the following additional points in connection with the use of the numerals.

(1) Above *one hundred* the numbers are read as they are in English except that the conjunction is not used.

Ex. ੧੦੧, ਇੱਕ ਸੌ ਇੱਕ, 'one hundred and one.'

੨੦੫, ਦੋ ਸੌ ਪੰਜ, 'two hundred and five.'

੪੧੦, ਚਾਰ ਸੌ ਦਸ, 'four hundred and ten.'



(2) Likewise when two numerals are used together to signify an indefinite number, as in the phrases 'two or three,' 'five or six,' &c., the conjunction is omitted. Usually the numbers selected to express such indefinite quantities are not consecutive, or if they are, the higher number often stands first.

Ex. ਦੋ ਇੱਕ ਮੁੰਡੇ, 'one or two boys.'

ਪੰਜ ਚਾਰ ਤੀਮੀਆਂ, 'four or five women.'

ਪੰਜ ਸੱਤ, 'five or seven'; ਅੱਠ ਦਸ, 'eight or ten';  
ਦਸ ਵੀਹ, 'ten or twenty.'

ਸੌ ਦੋ ਸੌ, 'one or two hundred.'

(3) To express distribution the numerals are repeated.

Ex. ਇੱਕ ਇੱਕ ਮੁੰਡੇ ਨੂੰ ਮੈਂ ਦੋ ਦੋ ਸੰਗਤਰੇ ਦਿੱਤੇ, 'to each boy I gave two oranges.'

ਦੋ ਦੋ, 'two each'; ਤਿੰਨ ਤਿੰਨ, 'three each'; ਚਾਰ ਚਾਰ, 'four each.'

(a) When more numbers than one are involved the last only is repeated; as, ਇੱਕ ਰੁਪਈਆ ਦੋ ਦੋ ਅੰਨਾ, 'one rupee two annas each.'

(b) When there is a fraction, the word which denotes it, alone is repeated, if it is a fraction of a single unit, whether *one*, or *one hundred*, or *one thousand*, &c. On the other hand, if any other number is expressed, that alone is repeated, and the word denoting the fraction occurs only once.

Ex. ਇੱਕ ਇੱਕ ਟੋਕਰੇ ਵਿੱਚ ਪੈਣੇ ਪੈਣੇ ਸੌ ਸੰਗਤਰੇ ਹਨ, 'in each basket there are seventy-five oranges.'

ਸੌ ਸੌ ਸੌ ਸੌ ਬਰਸਾਂ ਦੇ ਬੁੱਢੇ, 'old men of a hundred, and a hundred and twenty-five years each.'

ਪੈਣੇ ਦੋ ਦੋ ਮਣ, 'one and three quarters maunds each.'

ਸਵਾ ਦੋ ਦੋ ਮਣ, 'two and a quarter maunds each.'

(4) At the beginning of a sentence ਇੱਕ ਤਾਂ must often be translated 'for one thing.' It is usually followed in the next clause by ਅਤੇ ਇੱਕ, 'and for another.'

Ex. ਇੱਕ ਤਾਂ ਉਸ ਨੇ ਮੇਰੇ ਮੁੰਡੇ ਨੂੰ ਮਾਰਿਆ ਅਤੇ ਇੱਕ ਉਸ ਨੇ ਮੈਂ ਨੂੰ ਗਾਲ਼ ਕੱਢੀ, 'for one thing he beat my boy, and for another he abused me,' i. e., he not only beat my boy but abused me as well.

(5) ਇੱਕ in conjunction with the post position ਸੰਗ, 'with,' is idiomatically used in the sense of 'together' ; as, ਅਸੀਂ ਇੱਕ ਸੰਗ ਗਏ, 'we went together.'

(6) The relative ਕੋਈ prefixed to a numeral means 'about,' as 'some' does in English. Ex. ਕੋਈ ਪੰਜ ਸੈ ਘਰ, 'about five hundred houses,' 'some five hundred houses.'

(7) For the same purpose ਇੱਕ, commonly contracted to ਕੁ, is often subjoined to the other numerals, and also to words generally which denote quantity, measure, &c.

Ex. ਪੰਜ ਇੱਕ ਕੋਹ, 'about five kos' ; ਸਵਾਰ੍ਹ ਮਣ, 'about a maund and a quarter' ; ਮਣਕੁ, 'about a maund' ; ਕਿੰਨੇਕੁ ਮਨੁਖ ਆਏ, 'about how many men came' ?

When used with the indefinite pronominals, ਕਿਤਨ, ਕਿਹਾ, ਕਿੱਡਾ, ਥੋੜਾ, ਕੁਝ, and ਕਈ, as also with the relative and correlative ਜਿਹਾ and ਤਿਹਾ, it is redundant, and cannot be translated.

Ex. ਕਿੰਨੇ ਹਿੱਕ ਦਿਨ ਬੀਤੇ, 'several days,' 'ever so many days, passed' ; ਥੋੜਾਕੁ ਪਾਣੀ ਦੇਈ, 'give (me) a little water' ; ਕਈਕੁ ਤੀਮੀਆਂ ਬੈਠੀਆਂ ਹਨ, 'several women are sitting' ; ਜਿਹਾਕੁ ਮੈਂ ਆਖਿਆ ਸੀ, 'as I said.'

**230.** In expressing the measure of a thing, if it is conceived of as being a part of a larger quantity,

the words denoting it and the measure are placed in apposition.

Ex. ਚਾਰ ਗਜ ਕੱਪੜਾ, 'four yards of cloth' ; ਅੱਠ ਮਣ ਦਾਣਾ, 'eight maunds of grain' ; ਮੈ ਨੂੰ ਮੁੱਠੀ (or ਮੁੱਠੀ ਭਰ) ਆਟਾ ਦੇਈਂ, 'give me a handful of flour.'

But where the thing of which the measure is given is conceived of as entire the Genitive is used ; as ਤਿੰਨ ਗਜਾਂ ਦਾ ਬਾਂਸ, 'a bamboo three yards long,' lit., 'of three yards' ; ਚਾਰ ਗਜਾਂ ਦਾ ਕੱਪੜਾ, 'a (piece of) cloth four yards long.' Also a word denoting that with which a thing is *filled* may be put in the Genitive case ; as, ਇੱਕ ਘੜਾ ਪਾਣੀ, or ਇੱਕ ਘੜਾ ਪਾਣੀ ਦਾ 'a ghará of water.'

231. Sometimes the singular is used in a collective sense for the plural. This is the case especially in speaking of money, and of groups of any sort involving high numbers.

Ex. ਜੇ ਕੋਈ ਤਿੰਨ ਹਜ਼ਾਰ ਰੁਪਈਆ ਦੇਵੇ, 'if one were to give 3,000 rupees' ; ਇੱਕ ਰੁਪਈਆ ਦੋ ਦੋ ਆਨਾ, 'one rupee two annas each' ; ਉਸ ਨੇ ਦੋ ਢਾਈ ਹਜ਼ਾਰ ਅਸਵਾਰ ਕੱਠਾ ਕੀਤਾ, 'he collected 2,000 or 2,500 horsemen.'

#### NOMINAL COMPOUNDS.

ਕੱਠਾ ਕਰਨਾ, 'to gather together,' 'collect.' 'assemble.'

ਕੱਠੇ ਹੋਣੇ, 'to assemble,' 'be gathered together.'

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## CHAPTER XXIX.

### COMPOUND PRONOUNS.

**232.** Many of the simple pronouns and pronominal adjectives given in Table I and in § 97 are combined to form compound pronouns or pronominals which in some cases differ but little in meaning from one or other of the elements from which they are constructed. Some of these are indeclinable, while others are inflected in one or both of their parts. In accordance with this principle they are arranged in the following list.

*Declined in both elements.*

ਜੋ ਕੋਈ,	{	whoever,	ਕੋਈ ਨਾ ਕੋਈ, one or other, some one or other.
ਜਿਹੜਾ ਕੋਈ,*		whichever.	ਕੁਛ ਨਾ ਕੁਛ, something or other.
ਜੋ ਕੁਛ,	{	whatever.	ਜਿਹਾ ਕਿਹਾ, of whatever sort.
ਜਿਹੜਾ ਕੁਛ,			ਐਡਾ ਕੈਡਾ, of this size, so large.

*Declined in the First Element only.*

ਕੋਈ ਹੋਰ,	{	some other,	ਕੁਛ ਹੋਰ, some more, something more.
ਕੋਈ ਹੋਰਸ,		some one else.	ਕੋਈ ਫਿੱਕ, some, some one, anyone.

*Declined in the Second Element only.*

ਹੋਰ ਕੋਈ,	{	some other,	ਸਭ ਕੋਈ, everyone.
ਹੋਰਸ ਕੋਈ,		some one else.	ਸਭ ਕੁਛ, everything.
ਹੋਰ ਕੁਛ, some more, something else.	{	what other ?	ਹਰ ਕੋਈ, everyone.
ਹੋਰ ਕੋਢ,			ਬਹੁਤ ਕੁਛ, a great deal.
ਹੋਰ ਕਿਹੜਾ,			ਸਭ ਦਾ ਸਭ, all without exception.
ਹੋਰ ਕੀ, what else ?		who else ?	

\*This form would generally be used in the Nom. sing. and pl. only.

*Indeclinable.*

ਕੀ ਕੁਛ,	{ what ? what particular thing ? what different things ?	ਇੱਕ ਨਾ ਇੱਕ, one or other.
ਮੈਡ ਕੈਡ, ਮੈਡੋ ਕੈਡ,	] of this size, so large.	ਹੋਰ ਦਾ ਹੋਰ, something quite different. ਕੁਛ ਦਾ ਕੁਛ, of one thing something else.

**233.** It is unnecessary to give the declension of those of these compounds that are declinable, since it does not differ from that of the same pronouns when used singly. Thus, ਜੋ ਕੋਈ is in the Instr. ਜਿਨ ਕਿਨੇ or ਜਿਸ ਕਿਸੇ ਨੇ ; in the Gen. ਜਿਸ ਕਿਸੇ ਦਾ, &c., ਕੋਈ ਨਾ ਕੋਈ, Obl. ਕਿਸੇ ਨਾ ਕਿਸੇ ; ਕੁਛ ਨਾ ਕੁਛ, Obl. ਕਾਸੇ ਨਾ ਕਾਸੇ ; ਕੋਈ ਹੋਰ Obl. ਕਿਸੇ ਹੋਰ ; ਸਭ ਕੁਛ, Obl. ਸਭ ਕਾਸੇ ; ਹਰ ਕੋਈ, Obl. ਹਰ ਕਿਸੇ ; ਸਭ ਦਾ ਸਭ, Obl. sing. ਸਭ ਦੇ ਸਭ ਨੇ, &c., Nom. pl. ਸਭ ਦੇ ਸਭ, Obl. pl. ਸਭ ਦੇ ਸਭਨਾਂ ਨੇ, &c.

**234.** ਇੱਕ ਦੂਏ, 'one another,' may also be regarded as a compound pronoun. It is used only in the oblique cases singular.

**235.** ਹੋਰ ਦਾ ਹੋਰ and ਕੁਛ ਦਾ ਕੁਛ are used to denote in an emphatic way any radical change that a thing undergoes. Thus, ਉਹ ਦਾ ਸੁਭਾਉ ਹੋਰ ਦਾ ਹੋਰ ਹੀ ਹੋ ਗਿਆ ਹੈ, 'his disposition has become completely changed.' Again when a thing is so transformed as to be used for a purpose quite different from that for which it was originally designed it would be said ਕੁਛ ਦਾ ਕੁਛ ਬਣ ਗਿਆ ਹੈ, 'of one thing something else has been made.'

**236.** Colloquially the expression ਹੋਰ ਕੀ, 'what else,' is often contracted to ਹੋਰ, and is equivalent to 'of course.' Thus, ਤੁਸੀਂ ਬੀ ਤਾਂ ਆਪਣਿਆਂ ਬਾਲਕਾਂ ਨਾਲ਼ ਸਨੇਹ ਕਰਦੇ ਹੋਗੇ, 'you too probably love your children.' Reply, ਹੋਰ, 'of course,' 'what else' ?

**237.** Often the component parts of compounds

with ਹੋਰ are separated by intervening words or phrases.

Ex. ਇਸ ਤੇ ਬਿਨਾ ਉਸ ਨੇ ਹੋਰ ਬਾਣੀ ਕੋਈ ਨਹੀਂ ਰਚੀ, 'besides this he composed no other *Bānī*'; ਹੋਰ ਤੇਰੇ ਪਾਹ ਕੀ ਹੈ, 'what else have you' ? ਉਸ ਨੇ ਹੋਰ ਤੈਨੂੰ ਕੁਛ ਕਿਹਾ, 'did he say anything else to you' ?

### NOMINAL COMPOUNDS.

ਕਿਸੇ ਨਾਲ਼ ਸਨੇਹ ਕਰਨਾ, 'to love one.'

ਕਾਸੇ ਦੀ ਪੂਜਾ ਕਰਨੀ, 'to worship a thing.' (generally of idolatrous worship.)

ਕਿਸੇ ਦੀ ਸਹਾਇਤਾ ਕਰਨੀ, 'to help one.'

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## CHAPTER XXX.

IDIOMATIC USES OF ਜਿਹਾ.—NOMINAL COMPOUNDS  
FORMED WITH ਵਿਖਾਈ, ਸੁਣਾਈ, ਛੁਆਈ,  
ਸੁੰਘਾਈ, ਫੜਾਈ.

238. The pronominal adjective ਜਿਹਾ or ਜੇਹਾ has several idiomatic uses which will be noted in this Chapter.

(1) It is added to the pronominals of its own series (See Table II.) without in any sensible degree modifying their meaning. In these compound forms the final ਆ of the first member is frequently changed to ਓ. Thus we have ਇਹਾ ਜਿਹਾ or ਇਹੋ ਜਿਹਾ, 'like this'; ਉਹਾ ਜਿਹਾ or ਉਹੋ ਜਿਹਾ, 'like that'; ਜਿਹਾ ਜਿਹਾ or ਜਿਹੋ ਜਿਹਾ, 'like which'; ਤਿਹਾ ਜਿਹਾ or ਤਿਹੋ ਜਿਹਾ, 'like that'; ਕਿਹਾ ਜਿਹਾ or ਕਿਹੋ ਜਿਹਾ, 'like what' ? of what kind' ? ਕਿਹਾ ਜਿਹਾ or ਕਿਹੋ ਜਿਹਾ, 'how,' 'of what a kind.' These compounds are more frequently heard than the simple forms.

(2) Added in the same way to adjectives it has the effect of somewhat moderating their force. In this connection it is equivalent to 'rather,' or our English suffix 'ish.' Thus, ਲਾਲ ਜਿਹਾ, 'reddish'; ਛੋਟਾ ਜਿਹਾ, 'smallish,' 'rather small'; ਲੰਮਾ ਜਿਹਾ, 'longish,' 'tallish,' 'rather tall'; ਮੈਂ ਨੂੰ ਥੋੜਾ ਜਿਹਾ ਦੇਈਂ, 'give me just a little.' Often however the modification which it effects of the meaning of the adjective is so slight that one finds difficulty in expressing it in English.

Ex. ਕੱਲ੍ਹ ਮੈਂ ਵਡਾ ਉਦਾਸ ਜਿਹਾ ਸੀ, 'yesterday I was very sad,' 'sad-like'; ਤੇਰਾ ਦਰਸਣ ਕਰਕੇ ਮੇਰਾ ਮਨ ਸਾਂਤ ਜਿਹਾ ਹੋ ਗਿਆ, 'having beheld you my heart has become comforted like.'

(3) Following a noun, with which it must agree in gender, number, and case, ਜਿਹਾ has a meaning approximating to, 'as it were,' 'so to speak.' Sometimes however it must be left untranslated, and at others it can be rendered into English only by a circumlocution.

Ex. ਕੋਈ ਮੁੰਡਾ ਜਿਹਾ ਬੈਠਾ ਸੀ, 'some boy as it were was sitting,' i. e., someone who, from his appearance, might be called a boy or perhaps a young man ; (ਇੱਕ ਭਲੇ ਮਾਣਸ ਜੇਹੇ ਸਾਂਗੀ ਨੂੰ ਪੁੱਛਿਆ, 'a respectable man (some one who seemed from his appearance to be such) asked the actor,' &c.; ਇੱਕ ਬੁੱਢੀ ਜਿਹੀ ਪਾਸੋਂ ਬੋਲੀ, 'an oldish sort of woman said from near by' ; ਕੋਈ ਖੱਤਰੀ ਜਿਹਾ ਬੋਲਿਆ, 'some one who looked as if he might be a *khattri* said,' &c.

(4) Again it denotes likeness to something connected with the noun which it follows. In this connection it forms in combination with the latter a sort of compound adjective qualifying another noun with which it must agree in gender, number, and case.

Ex. ਉਸ ਦਾ ਪਖੀਰਾਂ ਜਿਹਾ ਹਾਲ ਦੇਖਕੇ, 'seeing his faqir-like condition': ਉਸ ਦੀ ਬਾਲਕ ਜਿਹੀ ਬੁੱਧ ਹੈ, 'he has an understanding like that of a child.'

(5) To express the likeness of one thing to another ਜਿਹਾ is used as a postposition governing the noun or pronoun with which the comparison is made, in the Genitive case, the suffix ਏ being unexpressed. It then agrees in gender and number with the noun compared.

Ex. ਸਹਿਤ ਜਿਹੀ ਕੋਈ ਮਿੱਠੀ ਚੀਜ਼ ਨਹੀਂ, 'there is nothing so sweet as honey,' lit., 'like honey there is no sweet thing'; ਤੇਰੇ ਜਿਹਾ ਮੂਰਖ, 'a fool like you' ; ਜਾਡੇ ਜਿਹੇ ਗਿਆਨੀ

ਲੋਕ, 'wise people like us'; ਮੇਰੇ ਜਿਹੀ ਜਗਤ ਵਿਖੇ ਕੋਈ ਹੋਰ ਬੀ ਚੰਦਰੀ ਹੈ, 'is there in the world any other (woman) so illfated as I' ?

(6) Lastly ਇੱਕੋ ਜਿਹਾ, 'like only one,' is used in an adverbial sense, meaning 'the same,' 'just alike.'

Ex. ਇਨ੍ਹਾਂ ਦੋਹਾਂ ਦਾ ਇੱਕੋ ਜਿਹਾ ਰੰਗ ਹੈ, these two are of the same colour'; ਦੋਹ ਦੋ ਮੁੰਡੇ ਇੱਕੋ ਜੇਹੇ ਹਨ, 'these two boys are just alike'; ਇੱਕੋ ਜਿਹੀ ਗੱਲ ਹੈ, it is the same thing,' 'it is all the same.'

**239.** From the verbs ਵੇਖਣਾ, 'to see'; ਸੁਣਨਾ, 'to hear'; ਛੁਹਣਾ, 'to touch'; ਸੁੰਘਣਾ, 'to smell,' and ਫੜਨਾ, 'to take hold,' is formed a series of abstract nouns, ਵਿਖਾਈ or ਵਿਖਾਲੀ, 'seeing'; ਸੁਣਾਈ, 'hearing'; ਛੁਆਈ or ਛੁਲਾਈ, 'touching,' 'feeling'; ਸੁੰਘਾਈ, 'smelling,' and ਫੜਾਈ, 'holding,' 'seizing.' From these again are formed, in combination with ਦੇਣਾ, 'to give,' a series of five verbs of the class known as nominal compounds, as follows; ਵਿਖਾਈ ਦੇਣਾ or ਵਿਖਾਲੀ ਦੇਣਾ, 'to appear,' 'to come in sight,' 'to be visible.'

ਸੁਣਾਈ ਦੇਣਾ, 'to be heard,' 'to be audible.'

ਛੁਆਈ ਦੇਣਾ or ਛੁਲਾਈ ਦੇਣਾ, 'to be felt.'

ਸੁੰਘਾਈ ਦੇਣਾ, 'to be smelt.'

ਫੜਾਈ ਦੇਣਾ, 'to be taken hold of,' 'to be seized'.

**240.** With regard to these note ;

(1) Though ਦੇਣਾ is a transitive verb, and all other compounds formed with it are transitive, these five are generally treated as intransitive, the subject being put in the Nominative case uniformly for all the tenses. Thus, we say ਤਾਰੇ ਵਿਖਾਈ ਦਿੱਤੇ, 'the stars appeared.' So also ਇੱਕ ਸਬਦ ਸੁਣਾਈ ਦਿੱਤਾ, 'a voice was heard.' Sometimes however the subject is in the Instrumental case, and the verb ਦੇਣਾ takes the feminine form to



agree with the first element of the compound. Of the following examples the first is from the *Janam Sákhí*, and the second, from Pandit Sardhá Rám's *Panjábi Bāt-chit*.

ਤਾਂ ਗੁਰੂ ਨਾਨਕ ਜੀ ਸਵਾਧਾਨ ਹੋਇ ਦਿਖਾਈ ਦਿੱਤੀ, 'then Gurú Nānak cautiously showed himself,' 'appeared.'\*  
ਲਹੌਰ ਦੇ ਪੰਡਤ ਆਖਦੇ ਹਨ ਕਿ ਚੰਦ ਨੇ ਦਿਖਾਲੀ ਨਹੀਂ ਦਿੱਤੀ, 'the Lahore pundits say the moon has not appeared.'

(2) The person who is the subject of the sensation (of seeing, hearing, &c.) must be in the Dative case, and in translating, it is necessary sometimes to transpose the words so as to put the sentence in an active form.

Ex. ਇਹ ਮੈਂ ਨੂੰ ਛੁਆਈ ਨਹੀਂ ਦਿੰਦਾ, 'I do not feel this';  
ਤੈਂ ਨੂੰ ਫੁੱਲ ਸੁੰਘਾਈ ਦਿੰਦੇ ਹਨ, 'do you smell the flowers'?

(3) They all, especially in the negative form, have more or less a potential force. Thus ;

ਮੈਂ ਨੂੰ ਵਿਖਾਈ ਨਹੀਂ ਦਿੰਦਾ, 'I cannot see it.'

ਮੈਂ ਨੂੰ ਸੁਣਾਈ ਨਹੀਂ ਦਿੰਦਾ, 'I cannot hear it.'

ਮੈਂ ਨੂੰ ਛੁਆਈ ਨਹੀਂ ਦਿੰਦਾ, 'I cannot touch it.'

ਮੈਂ ਨੂੰ ਸੁੰਘਾਈ ਨਹੀਂ ਦਿੰਦਾ, 'I cannot smell it.'

ਮੈਂ ਨੂੰ ਫੜਾਈ ਨਹੀਂ ਦਿੰਦਾ, 'I cannot catch it,' 'take hold of it.'

#### NOMINAL COMPOUNDS.

ਮਲੂਮ ਕਰਨਾ, 'to ascertain,' 'to find out.'

ਮਲੂਮ ਹੋਣਾ or ਦੇਣਾ, 'to seem,' 'to appear,' 'to be seen,'  
'to be felt,' 'to be perceived'.†

ਗੱਲ ਕਰਨੀ or ਗੱਲਾਂ ਕਰਨੀਆਂ, 'to talk.'

ਕਿਸੇ ਨਾਲ ਗੱਲਾਂ ਕਰਨੀਆਂ, 'to talk with one.'

\* \* \* \* \*

\* The word ਨਾਨਕ though without the suffix ਨੈ is in the Instrumental case, as is evident from the form of the verb. This omission of the case sign is not at all uncommon.

† ਮਲੂਮ ਹੋਣਾ also 'to be known.'

## CHAPTER XXXI.

INDEFINITE IMPERFECT TENSE.—CONSTRUCTION OF THE  
OBJECT OF THE VERB ਜੁਣਨਾ.

241. The *Indefinite Imperfect* tense is identical in form with the Imperfect participle, and hence with the Present Imperfect, when, as often happens, the auxiliary is omitted from the latter. The following is its conjugation :—

## INDEFINITE IMPERFECT.

ਮੈਂ ਆਉਂਦਾ, 'I came,' 'should come,' 'had come,' &c.

		<i>Masculine.</i>	<i>Feminine.</i>
Sing.	1.	ਮੈਂ ਆਉਂਦਾ,	ਮੈਂ ਆਉਂਦੀ,
	2.	ਤੂੰ ਆਉਂਦਾ,	ਤੂੰ ਆਉਂਦੀ,
	3.	ਉਹ ਆਉਂਦਾ,	ਉਹ ਆਉਂਦੀ,
Plur.	1.	ਅਸੀਂ ਆਉਂਦੇ,	ਅਸੀਂ ਆਉਂਦੀਆਂ,
	2.	ਤੁਸੀਂ ਆਉਂਦੇ,	ਤੁਸੀਂ ਆਉਂਦੀਆਂ,
	3.	ਉਹ ਆਉਂਦੇ.	ਉਹ ਆਉਂਦੀਆਂ.

242. Uses of this tense ;

(1) It occurs most frequently in conditional sentences.

*a.* In the protasis and apodosis of conditional sentences referring to the past, when the non-fulfilment of the condition is assumed.

Ex. ਜੇ ਮੀਂਹ ਪੈਂਦਾ ਤਾਂ ਹਾੜੀ ਵੱਡੀ ਚੰਗੀ ਹੁੰਦੀ, 'if it had rained the crop would have been very excellent'; ਜੇ ਤੂੰ ਮੇਰੀ ਸਹਾਇਤਾ ਨਾ ਕਰਦਾ ਤਾਂ ਮੈਂ ਮਰ ਜਾਂਦਾ, 'If you had not helped me I should have died.'

*b.* In similar sentences, if the verb in the protasis be the Indefinite Imperfect of ਹੋਣਾ, 'to be,' the reference may be to either the past or the present.

## Examples :—

ਕਿਆ ਅੱਛੀ ਗੱਲ ਹੁੰਦੀ ਜੇ ਤੂੰ ਇਨਸਾਫ਼  
ਕਰਦਾ,

ਜੇ ਮੈਂ ਰਾਜੀ ਹੁੰਦਾ ਤਾਂ ਕੰਮ ਨਾ ਕਰਦਾ?

ਜੇ ਮੇਰੇ ਕੋਲ ਕੁਛ ਹੁੰਦਾ ਤਾਂ ਮੈਂ ਦਿੰਦਾ,

‘What a good thing it  
would be if you did jus-  
tice.’

‘What a good thing it  
would have been if you  
had done justice.’

‘If I were well should I  
not work’?

‘If I had been well should  
I not have worked’?

‘If I had anything I should  
give it.’

‘If I had had anything I  
should have given it.’

*c.* In conditional sentences such as those defined under *a*, above, the Indefinite Imperfect may be used in the protasis alone, followed (or preceded, as the case may be) in the apodosis by the Past Perfect, or the preterite *ਸਾ* of the substantive verb.

Ex. ਜੇ ਤੁਸੀਂ ਮੈਂ ਨੂੰ ਨਾ ਬੁਲਾਉਂਦੇ ਤਾਂ ਮੇਰੇ ਜਾਣ ਦਾ ਕੀ ਪਰੋਜਨ ਸੀ,  
‘if you had not called me what would have been (lit.,  
‘was’) the need of my going’? ਜੇ ਇਹ ਉਪਰਾਲਾ ਨਾ ਕਰਦੇ ਤਾਂ  
ਮੌਏ\* ਜੇ, ‘if we had not taken this precaution they would  
have died.’ (‘had died.’)

*d.* It is used also in the apodosis, following one or other of the Negative Contingent tenses in the protasis. This construction will be illustrated in Ch. xxxiii.

\* ਮੌਏ, Oblique form of ਮੋਇਆ, the irregular Perf. part. of ਮਰਨਾ, ‘to die.’ See Table of Irregular Verbs in the Appendix.



(2) It is used as a past, present, or future potential.

Ex. ਪ੍ਰਭ ਅਜਿਹਾ ਬਾਲਕ ਨਹੀਂ ਸਾ ਕਿ ਇੱਕ ਦੋ ਵਾਰ ਹੀ ਹਰਿ ਨੂੰ

ਬੁਲਾਕੇ ਘਰ ਨੂੰ ਮੁੜ ਆਉਂਦਾ, 'Dhruv was not a child of such a character as to (that he should) return home after calling once or twice only upon Hari'; ਉਹ ਦੀ ਕੀ ਮਜ਼ਾਲ ਸੀ ਜੋ ਮੈਂ ਨੂੰ ਫੜ ਲੈਂਦਾ, 'what power had he to seize me'? lit., 'that he should seize me.' Also referring to the *present*; ਆਪਣਾ ਵਿਨਾਸ਼ ਤਾਂ ਕਰ ਲੈਂਦੀ ਪਰ ਆਤਮ ਹੱਤਯਾ ਦੇ ਪਾਪ ਤੇ ਡਰਦੀ ਹਾਂ, 'I might indeed destroy myself, but I dread the sin of destroying life.' lit., 'the sin of spirit murder.' And to the *future*; ਮੈਂ ਅੱਜ ਰਾਤ ਲਹੌਰ ਜਾਂਦਾ ਪਰ ਮੇਰਾ ਭਾਈ ਬਿਮਾਰ ਹੈ, 'I should go to Lahore tonight but my brother is ill.'

(3) It is also used as a *habitual past*.

Ex. ਜਾਂ ਮੈਂ ਪੁੱਛਦਾ ਤਾਂ ਉਹ ਕਦੇ ਉੱਤਰ ਨਾ ਦਿੰਦਾ, 'when I asked he never would give an answer'; ਜੋ ਕੋਈ ਉਸ ਨੂੰ ਜੋ ਜੋ ਸਲਾਹ ਦਿੰਦਾ ਰਾਜਾ ਉਹੀਓ ਕਰਦਾ, 'whatever different kinds of advice anyone gave him, *that* the rájá would do.'

(4) Finally it is used as a *historical present*, in describing past events. In this sense it is very common in the recital of stories or anecdotes, but it is difficult to bring this out clearly in short isolated sentences. The following from the *Viddiá Ratanákar* may be given by way of illustration; ਤਿਸ ਦੇ ਅੰਦਰ ਉਦਾਸੀ ਛਾ ਗਈ। ਕਦੇ ਹੱਸਕੇ ਨਾ ਬੋਲਦਾ ਨਾ ਖਾਂਦਾ ਅਤੇ ਨਾ ਖੇਡਣ ਹੀ ਜਾਂਦਾ। ਘਰ ਹੀ ਬੈਠਕੇ ਫੁਸਦਾ ਅਤੇ ਰੋਂਦਾ। ਸੁਨੀਤਿ ਬਹੁਤ ਹੀ ਸਮਝਾਉਂਦੀ ਪਰ ਤਿਸ ਦੇ ਚਿੱਤ ਨੂੰ ਧੀਰਜ ਨਾ ਆਉਂਦੀ, 'Within him sadness spread as a shadow. He never laughs and talks, neither does he eat or even go to play. He sits in the house only, and sobs and cries. Suníti often admonishes him, but to his heart no comfort comes.'\*

\*I have given a free rendering, but the reader will have no difficulty in following it.

**243.** When employed in conditional sentences, or in a potential sense, this tense requires that the negative particle be put in the form *ਨ* or *ਨਾ*. This when repeated in successive clauses must be translated 'neither...nor'; as e. g., *ਨਾ ਖਾਂਦਾ ਨਾ ਪੀਂਦਾ*, 'neither eats nor drinks.'

**244.** The verb *ਸੁਣਨਾ*, 'to hear,' 'to listen,' takes its object, when a *person*, in the Genitive case, the suffix being put in the feminine form.\* Otherwise the object is in the Nominative.

Ex. *ਤੈਂ ਮੇਰੀ ਸੁਣੀ ਨਹੀਂ*, 'did you not hear me'? *ਉਹ ਦੀ ਨਾ ਸੁਣ*, 'do not listen to him'; *ਮੈਂ ਕੁਛ ਨਹੀਂ ਸੁਣਿਆ*, 'I heard nothing.'

#### NOMINAL COMPOUNDS.

*ਕਾਸੇ ਦਾ ਉਪਾਉ ਕਰਨਾ*, 'to remedy a thing,' 'to devise a plan.'

*ਕਿਸੇ ਦਾ ਉਪਰਾਲਾ ਕਰਨਾ*, 'to assist one,' 'to take a precaution.'

*ਨਿਵਾਜ਼ ਕਰਨੀ* or *ਪੜ੍ਹਨੀ*, 'to say prayers' (according to Muhammadan rites.)

*ਕਿਸੇ ਦਾ ਵਿਨਾਸ਼* (or *ਵਿਨਾਸ* or *ਨਾਸ*) *ਕਰਨਾ* 'to destroy one.'†

*ਭੋਜਨ ਪਾਉਣਾ* or *ਛੋਕਣਾ*, 'to eat,' 'to take food.'

*ਕਾਸੇ ਉੱਤੇ ਸਤੋਖ ਕਰਨਾ*, 'to be content with a thing.'

\* \* \* \* \*

\*The reason for this obviously is that when a person speaks, it is not *him* that we hear but his *voice* or his *words*. Hence the word denoting the person is put in the Gen., and ਗੱਲ is to be mentally supplied. We shall see hereafter that a noun governing the Gen. case is often unexpressed.

† *ਨਾਸ ਕਰਨਾ* also takes its object in the Acc. case; as *ਕਿਸੇ ਨੂੰ ਨਾਸ ਕਰਨਾ*.

## CHAPTER XXXII.

## CONTINGENT IMPERFECT AND CONTINGENT PERFECT.—

USES OF ਭਾਵਾਂ, ਭਾਵੇਂ AND ਚਾਹੇ.

247. The fourth pair of tenses (cf. Groups I and II § 52) are the *Contingent Imperfect* and the *Contingent Perfect*. These are formed by adding the Contingent Future of the verb ਹੋਣਾ to the Imperfect and Perfect participles respectively. Both present the action denoted by the verb, as a hypothesis, but the former presents it as possibly *in progress now or at some future time*; the latter, as *complete in the past or future*. In negative sentences ਨਾ is generally used, but sometimes ਮਤ occurs.

## CONTINGENT IMPERFECT.

ਮੈਂ ਆਉਂਦਾ ਹੋਵਾਂ, 'I may be coming,' &amp;c.

*Masculine.**Feminine.*

Sing. { 1. ਮੈਂ ਆਉਂਦਾ ਹੋਵਾਂ,  
2. ਤੂੰ ਆਉਂਦਾ ਹੋਵੇਂ,  
3. ਉਹ ਆਉਂਦਾ ਹੋਵੇ,

ਮੈਂ ਆਉਂਦੀ ਹੋਵਾਂ,  
ਤੂੰ ਆਉਂਦੀ ਹੋਵੇਂ,  
ਉਹ ਆਉਂਦੀ ਹੋਵੇ,

Plur. { 1. ਅਸੀਂ ਆਉਂਦੇ ਹੋਇਯੋ,  
2. ਤੁਸੀਂ ਆਉਂਦੇ ਹੋਵੋਂ (ਹੋਵੋ),  
3. ਉਹ ਆਉਂਦੇ ਹੋਣ.

ਅਸੀਂ ਆਉਂਦੀਆਂ ਹੋਇਯੋ,  
ਤੁਸੀਂ ਆਉਂਦੀਆਂ ਹੋਵੋਂ (ਹੋਵੋ),  
ਉਹ ਆਉਂਦੀਆਂ ਹੋਣ.

## CONTINGENT PERFECT.

ਮੈਂ ਆਇਆ ਹੋਵਾਂ, 'I may have come,' 'should have come.'

*Masculine.**Feminine.*

Sing. { 1. ਮੈਂ ਆਇਆ ਹੋਵਾਂ,  
2. ਤੂੰ ਆਇਆ ਹੋਵੇਂ,  
3. ਉਹ ਆਇਆ ਹੋਵੇ,

ਮੈਂ ਆਈ ਹੋਵਾਂ,  
ਤੂੰ ਆਈ ਹੋਵੇਂ,  
ਉਹ ਆਈ ਹੋਵੇ,

Plur. { 1. ਅਸੀਂ ਆਏ ਹੋਇਯੋ,  
2. ਤੁਸੀਂ ਆਏ ਹੋਵੋਂ (ਹੋਵੋ),  
3. ਉਹ ਆਏ ਹੋਣ.

ਅਸੀਂ ਆਈਆਂ ਹੋਇਯੋ,  
ਤੁਸੀਂ ਆਈਆਂ ਹੋਵੋਂ (ਹੋਵੋ),  
ਉਹ ਆਈਆਂ ਹੋਣ.



(1) For transitive verbs the participial element of the Contingent Perfect is made to agree in gender and number with the object when that is in the Nominative case, and the auxiliary takes the form ਹੋਵੇ or ਹੋਣ according as that is singular or plural. Thus taking ਲਿਖਣਾ, 'to write,' as an example ;

*If the object is in the*

<i>Mas. sing.</i>	<i>Mas. pl.</i>	<i>Fem. sing.</i>	<i>Fem. pl.</i>
ਲਿਖਿਆ ਹੋਵੇ	ਲਿਖੇ ਹੋਣ	ਲਿਖੀ ਹੋਵੇ	ਲਿਖੀਆਂ ਹੋਣ

(2) If the object is in the Accusative case the verb always takes the form of the masc. sing. 3rd pers.

248. These tenses are used ;

(1) In the protasis of conditional sentences when the condition is stated merely as a hypothesis without any reference to its probability or otherwise.

Ex. ਜੇ ਕੋਈ ਬੋਲਦਾ ਹੋਵੇ, 'if anyone is speaking,' or 'should be speaking'; ਜੇ ਕੋਈ ਆਇਆ ਹੋਵੇ, 'if anyone has come,' or 'should have come'; ਜੇ ਤੁਸਾਂ ਪੁਸਤਕ ਪੜ੍ਹਿਆ ਹੋਵੇ, 'if you have (or should have) read the book'; ਜੇ ਤੁਸਾਂ ਪੁਸਤਕ ਪੜ੍ਹੇ ਹੋਣ, 'if you have read the books' &c.; ਜੇ ਤੁਸਾਂ ਪੋਥੀ ਪੜ੍ਹੀ ਹੋਵੇ, 'if you have read the book'; ਜੇ ਤੁਸਾਂ ਪੋਥੀਆਂ ਪੜ੍ਹੀਆਂ ਹੋਣ, 'if you have read the books.'

(2) In relative clauses, when the action is represented as possibly occurring or having occurred.

Ex. ਜਿਸ ਕਿਸੇ ਨੂੰ ਉਹ ਬੁਲਾਉਂਦਾ ਹੋਵੇ, 'whomsoever he may be calling'; ਜਿਸ ਕਿਸੇ ਨੂੰ ਉਹ ਨੇ ਬੁਲਾਇਆ ਹੋਵੇ, 'whomsoever he may have called.'

(3) To express a wish or hope.

Ex. ਕੋਈ ਸੁਣਦਾ ਨਾ ਹੋਵੇ, 'I hope no one is listening,' lit., 'may no one be listening'; ਕਿਨੇ ਸੁਣਿਆ ਨਾ ਹੋਵੇ, 'I hope no one heard.'

(4) To express a doubt whether a thing may not be as stated.

Ex. ਉਹ ਹੱਸੇ ਨਾਲ਼ ਨਾ ਕਹਿੰਦਾ ਹੋਵੇ, 'may he not be (perhaps he is) speaking in fun?'; ਉਹ ਨੈ ਹੱਸੇ ਨਾਲ਼ ਨਾ ਕਿਹਾ ਹੋਵੇ, 'may he not have spoken in fun?'

**249.** To both these tenses, when used in the last two senses, as also to the Contingent Future when employed to express a wish or hope,\* the adverb ਕਿਤੇ or ਕਿਧਰੇ is very commonly prefixed, without in any degree affecting the sense.

Ex. ਉਹ ਕਿਤੇ ਹੱਸੇ ਨਾਲ਼ ਨਾ ਕਹਿੰਦਾ ਹੋਵੇ, 'may he not be speaking in fun?'; ਉਨ ਕਿਤੇ ਹੱਸੇ ਨਾਲ਼ ਨਾ ਕਿਹਾ ਹੋਵੇ, 'may he not have spoken in fun?'; ਮੈਂ ਉਹ ਨੂੰ ਕਿਧਰੇ ਮਾਰ ਨਾ ਦਿੱਤਾ ਹੋਵੇ, 'I hope I have not killed him.'

(1) Often however ਕਿਤੇ, ਕਿਧਰੇ, with the negative particle ਨਾ, must be rendered 'lest,' when placed after a verb signifying 'to fear,' 'to beware,' 'to be anxious,' and in other positions where that word would occur in English.

Ex. ਉਹ ਡਰਿਆ ਭਈ ਬਹੁਤ ਵਾਰ ਪੁੱਛਣ ਤੇ ਕਿਤੇ ਗੁੱਸੇ ਬੀ ਨਾ ਹੋ ਜਾਵੇ, 'he feared lest by (his) frequent asking he might even become angry'; ਦੇਖੀਂ ਕਿਤੇ ਸੱਟ ਨਾ ਲੱਗੇ, 'take care you don't get hurt'; lit., 'look lest a blow be applied.'

**250.** The first and second persons singular of the Contingent Future of the Verb ਭਾਉਣਾ, 'to be desirable,' 'to be agreeable,' viz. ਭਾਵਾਂ and ਭਾਵੇਂ, and also ਚਾਹੇ, the third person singular of the same tense of the verb ਚਾਹੁਣਾ, 'to desire,' are used as concessive conjunctions signifying 'if (I, you, he &c.) please,' 'although,' 'whe-

\* Cf. § 131 (5).

ther,' &c. It is necessary often to allow oneself a good deal of latitude in translating these particles, which enter into a variety of constructions. Note that in the following examples either ਭਾਵਾਂ, ਭਾਵੇਂ or ਚਾਹੇ may be used, the three being absolutely interchangeable, and furthermore that in the first two ਮ may be substituted for ਵ.

Ex. ਪਹਿਲੋਂ ਮੈਂ ਨੂੰ ਮਾਰ ਪਿੱਛੋਂ ਭਾਵੇਂ ਕਿਧਰੇ ਜਾਹ, 'first kill me, afterwards go anywhere you please,' lit., 'afterwards (if) you please go anywhere'; ਪੁੱਛ ਲੈ ਭਾਵੇਂ or ਭਾਵੇਂ ਪੁੱਛ ਲੈ, 'ask if you like'; ਮੈਂ ਨੂੰ ਭਾਵੇਂ ਕਿਤੇ ਭੇਜ ਦਿਓ, 'send me where you please,' lit., 'anywhere if you like'; ਚਾਹੇ ਕੁਝ ਆਖ ਲਵੋ, 'say what you please'; ਤੂੰ ਉਸ ਨੂੰ ਛੱਡ ਦਿਹ ਭਾਵਾਂ ਨਾ ਛੱਡ ਦਿਹ, 'let him go or not as you please'; ਭਾਵੇਂ ਏਹ ਗੱਲਾਂ ਬੀ ਹਨ ਪਰ &c., 'although these words also are (true) yet,' &c., ਉਸ ਨਾਲ ਭਾਵੇਂ ਕੋਈ ਉਪਕਾਰ ਕਰੇ ਭਾਵੇਂ ਅਪਕਾਰ ਕਰੇ ਸਭਨਾਂ ਨਾਲ ਉਹ ਸਦਾ ਉਪਕਾਰ ਹੀ ਕਰਦੀ ਹੈ, 'whether anyone exercise kindness toward her or unkindness she always exercises kindness only.'

**251.** The clause following one introduced by ਭਾਵੇਂ, &c., is usually connected with it by the disjunctive ਪਰ, 'but,' 'yet,' or ਤਾਂ ਬੀ, ਤਾਂ ਭੀ, ਫੇਰ ਭੀ, 'nevertheless,' 'still.'

Ex. ਭਾਵੇਂ ਹਜ਼ਾਰ ਰੁਪਈਆ ਦੇਉ ਪਰ ਮੈਂ ਨਹੀਂ ਵੇਚਣਾ, though you give a thousand rupees yet I will not sell (it)'; ਉਹ ਭਾਵੇਂ ਮੈਂ ਨੂੰ ਸੱਦੇ ਤਾਂ ਬੀ ਮੈਂ ਨਹੀਂ ਜਾਵਾਂਗਾ, 'though he call me still I will not go.'

**252.** Again ਭਾਵੇਂ and its equivalents are prefixed to the indefinite pronouns, pronominal adjectives, and adverbs, in an intensive sense, and must usually be translated 'ever.' The verb is put in one of the contingent tenses, or the imperative.

Ex. ਭਾਵੇਂ ਕੋਈ ਹੋਵੇ, 'whoever there may be.'



ਭਾਵੇਂ ਕੁਛ, 'whatever,' 'anything at all,' 'anything you like.'

ਉਹ ਭਾਵੇਂ ਕੁਛ ਕਹੇ or ਉਹ ਭਾਵੇਂ ਕੁਛ ਹੀ ਕਹੇ, 'whatever he may say,' 'let him say what he will.'

ਉਹ ਭਾਵੇਂ ਕਿਤੇ ਗਿਆ ਹੋਵੇ, 'wherever he may have gone.'

ਉਹ ਭਾਵੇਂ ਕਿਧਰੇ ਗਿਆ ਹੋਵੇ, 'in whichever direction he may have gone.'

ਭਾਵੇਂ ਕਿੰਨਾ ਹੋਵੇ or ਭਾਵੇਂ ਕਿੰਨਾ ਹੀ ਹੋਵੇ, 'however much there may be.'

ਭਾਵੇਂ ਕਿਹਾ ਹੀ ਹੋਵੇ, 'of whatever kind it may be,' 'whatever it may be like.'

ਭਾਵੇਂ ਕਿਹਾ ਹੀ ਧਨੀ ਹੋਵੇ, 'however rich he may be.'

ਭਾਵੇਂ ਕਿੱਡਾ ਹੋਵੇ or ਭਾਵੇਂ [ਕਿੱਡਾ ਹੀ ਹੋਵੇ, 'however large it may be.'

(1) Any of the above may be made still more emphatic by placing immediately before the verb the words ਕਿੰਉ ਨਾ, 'why not'? as, ਭਾਵੇਂ ਕੋਈ ਕਿੰਉ ਨਾ ਹੋਵੇ, ਉਹ ਭਾਵੇਂ ਕਿਧਰੇ ਕਿੰਉ ਨਾ ਗਿਆ ਹੋਵੇ, ਭਾਵੇਂ ਕਿਹਾ ਹੀ ਧਨੀ ਕਿੰਉ ਨਾ ਹੋਵੇ, &c. The translation is not affected by the addition of these words.

#### NOMINAL COMPOUNDS.

ਕੰਮ ਲੱਗਣਾ, 'to set to work,' (intrans.)

ਉਲਾਂਘਾ ਦੇਣਾ, or ਉਲਾਂਭਾ ਦੇਣਾ, 'to reproach.'

ਕਿਸੇ ਨੂੰ ਕਾਸੇ ਦੀ ਖਬਰ ਕਰਨੀ or ਦੇਣੀ, 'to make known a thing to one,' 'to give one the news.'

ਮੈਂ ਨੂੰ ਸੱਟ ਲੱਗੀ, 'I got hurt.'

ਮੈਂ ਨੂੰ ਤਿਹ ਲੱਗੀ ਹੈ, 'I am thirsty.'

\* \* \* \* \*

## CHAPTER XXXIII.

NEGATIVE CONTINGENT TENSES. — USE OF ਕੀ ਜਾਣਿਯੋ. —  
THE RELATIVE AND INTERROGATIVE USED FOR  
THE INDEFINITE PRONOUNS AND ADVERBS.

— — — — —

**253.** The remaining tenses of the finite verb are the *Negative Contingent Imperfect* and the *Negative Contingent Perfect*. They are formed by adding to the Imperfect and Perfect participles respectively, the Indefinite Imperfect of the auxiliary verb, ਹੁੰਦਾ. These tenses are comparatively of infrequent occurrence, and when used they are found only in sentences which express or imply a condition which has not been, or is not being, realized. The former presents the action hypothetically as in progress now or at some time in the past ; the latter presents it in the same way as completed. The apodosis states what would have been had the condition been realized. When the negative particle is used it must be in the form ਨ, ਨਾ.

## NEGATIVE CONTINGENT IMPERFECT.

(ਜੇ) ਮੈਂ ਆਉਂਦਾ ਹੁੰਦਾ, '(if) I were coming,'  
'had been coming.'

	Masculine.	Feminine.
<i>Sing.</i>	<ol style="list-style-type: none"> <li>1. ਮੈਂ ਆਉਂਦਾ ਹੁੰਦਾ,</li> <li>2. ਤੂੰ ਆਉਂਦਾ ਹੁੰਦਾ,</li> <li>3. ਉਹ ਆਉਂਦਾ ਹੁੰਦਾ,</li> </ol>	<ol style="list-style-type: none"> <li>1. ਮੈਂ ਆਉਂਦੀ ਹੁੰਦੀ,</li> <li>2. ਤੂੰ ਆਉਂਦੀ ਹੁੰਦੀ,</li> <li>3. ਉਹ ਆਉਂਦੀ ਹੁੰਦੀ,</li> </ol>
<i>Plur.</i>	<ol style="list-style-type: none"> <li>1. ਅਸੀਂ ਆਉਂਦੇ ਹੁੰਦੇ,</li> <li>2. ਤੁਸੀਂ ਆਉਂਦੇ ਹੁੰਦੇ,</li> <li>3. ਉਹ ਆਉਂਦੇ ਹੁੰਦੇ.</li> </ol>	<ol style="list-style-type: none"> <li>1. ਅਸੀਂ ਆਉਂਦੀਆਂ ਹੁੰਦੀਆਂ,</li> <li>2. ਤੁਸੀਂ ਆਉਂਦੀਆਂ ਹੁੰਦੀਆਂ,</li> <li>3. ਉਹ ਆਉਂਦੀਆਂ ਹੁੰਦੀਆਂ,</li> </ol>

## NEGATIVE CONTINGENT PERFECT.

(ਜੇ) ਮੈਂ ਆਇਆ ਹੁੰਦਾ, '(If) I had come,' had been come.

	<i>Masculine.</i>	<i>Feminine.</i>
<i>Sing.</i>	1. ਮੈਂ ਆਇਆ ਹੁੰਦਾ, 2. ਤੂੰ ਆਇਆ ਹੁੰਦਾ, 3. ਉਹ ਆਇਆ ਹੁੰਦਾ,	ਮੈਂ ਆਈ ਹੁੰਦੀ, ਤੂੰ ਆਈ ਹੁੰਦੀ, ਉਹ ਆਈ ਹੁੰਦੀ,
<i>Plur.</i>	1. ਅਸੀਂ ਆਏ ਹੁੰਦੇ, 2. ਤੁਸੀਂ ਆਏ ਹੁੰਦੇ, 3. ਉਹ ਆਏ ਹੁੰਦੇ.	ਅਸੀਂ ਆਈਆਂ ਹੁੰਦੀਆਂ, ਤੁਸੀਂ ਆਈਆਂ ਹੁੰਦੀਆਂ, ਉਹ ਆਈਆਂ ਹੁੰਦੀਆਂ.

(1) If the verb be transitive, having its object in the Nominative case, both elements, the participle and the auxiliary, must, in the Neg. Cont. Perfect, be inflected to agree with the latter in gender and number. Hence we have the following forms :—

*If the object is in the*

<i>Mas. sing.</i>	<i>Mas. pl.</i>	<i>Fem. sing.</i>	<i>Fem. pl.</i>
ਮੈਂ ਲਿਖਿਆ ਹੁੰਦਾ	ਮੈਂ ਲਿਖੇ ਹੁੰਦੇ	ਮੈਂ ਲਿਖੀ ਹੁੰਦੀ	ਮੈਂ ਲਿਖੀਆਂ ਹੁੰਦੀਆਂ

(2) If the object is in the Accusative case the verb always takes the form of the masc. sing., as with the other perfect tenses.

254. When either of the Negative Contingent tenses occurs in the protasis it is followed almost invariably in the apodosis by the Indefinite Imperfect, though occasionally the Negative Contingent Perfect is used in both clauses.

Examples :—

ਜੇ ਉਹ ਕੰਮ ਕਰਦਾ ਹੁੰਦਾ ਤਾਂ ਮੈਂ ਉਸ  
ਨੂੰ ਨਾ ਛੇੜਦਾ,

‘If he were working I  
should not disturb him.’  
‘If he had been working I  
should not have disturbed  
him.’



ਜੇ ਗੱਡੀ ਤੁਰਦੀ ਹੁੰਦੀ ਤਾਂ ਮਲੂਮ ਨਾ  
ਹੁੰਦਾ ?

ਜੇ ਮੈਂ ਸੱਪ ਨੂੰ ਮਾਰਿਆ ਨਾ ਹੁੰਦਾ ਤਾਂ  
ਉਹ ਤੈ ਨੂੰ ਲੜ ਜਾਂਦਾ,

ਜੇ ਬਰਖਾ ਪਈ ਹੁੰਦੀ ਤਾਂ ਘਾਹ ਹਰਾ ਹੋ  
ਜਾਂਦਾ,

ਉਹ ਜੇ ਰੁਪਈਆ ਬਾਣੀਏਂ ਦੇ  
ਹੱਥ ਦਿੱਤਾ ਹੁੰਦਾ ਤਾਂ ਸਾ ਨੂੰ  
ਮਿਲਿਆ ਹੁੰਦਾ,

‘If the train were moving  
would it not be felt’?

‘If the train had been moving  
would it not have  
been felt’?

‘If I had not killed the  
snake it would have stung  
you.’

‘If it had rained the grass  
would have become  
green.’

‘If he had given the money  
into the hand of the  
*banian* I should have  
received it.’\*

255. It is difficult to define the difference between the Indefinite Imperfect tense as used in conditional clauses, and the Negative contingent Perfect. Thus, ਜੇ ਮੈਂ ਜਾਂਦਾ and ਜੇ ਮੈਂ ਗਿਆ ਹੁੰਦਾ may both be translated, ‘if I had gone.’ Kellogg says, (§ 793), “This tense differs from the Indefinite Imperfect in conditional clauses only in that it denotes the action as finished ; and it may thus often be a matter of indifference which tense is employed. But when the completion of the action is an essential element in the supposition then this perfect tense should be used in preference to the imperfect.” This perhaps expresses the distinction as accurately as it is possible to do. Thus, in the above examples ਜੇ ਮੈਂ ਜਾਂਦਾ directs thought to the action denoted by the verb ; ਜੇ ਮੈਂ ਗਿਆ ਹੁੰਦਾ, presents to the mind that action as completed, and so it

\*This example is borrowed from Beames.

might be translated, 'if it had been that I had gone.'

**256.** Analogous to the use of the Contingent Future, first and second persons singular of the verb ਭਾਉਣਾ to serve as conjunctions, as explained in the last Chapter, is the frequent adverbial use of the first person plural of the same tense of the verb ਜਾਣਨਾ, 'to know.' When preceded by the interrogative ਕੀ it signifies, 'who knows'? there is no knowing,' 'perhaps,' 'I shouldn't wonder if.'

Ex. ਕੀ ਜਾਣਿਯੋ ਭਗਵਾਨ ਸਾ ਠੂੰ ਕਿਹੜੀ ਜੂਨੇ ਪਾਉ, 'who knows into what state of existence the Lord will cast us'?\* ਕੀ ਜਾਣਿਯੋ ਉਨੀਂ ਕਦੀ ਅੰਨ ਡਿੱਠਾ† ਹੀ ਨਹੀਂ ਸਾ, 'perhaps they had never even seen corn.'

For ਕੀ ਜਾਣਿਯੋ one often hears ਨਾ ਜਾਣਿਯੋ, ਨਿਜਾਣਿਯੋ, ਨੇਜਾਣਿਯੋ, ਕੀ ਜਾਣੀ or ਕਿਯਾਣੀ.

**257.** In accordance with a very common idiom the relative pronouns and adverbs are often used by attraction in place of the indefinite.

Ex. ਜੋ ਜਿਹਾ ਬੀਜ ਬੀਜਦਾ ਹੈ ਉਸ ਠੂੰ ਤਿਹਾ ਹੀ ਫਲ ਲੱਭਦਾ ਹੈ, 'whatever seed one sows he receives fruit of the same kind,' ਜੋ ਜੋ ਜਿਸ ਜਿਸ ਠੂੰ ਮੰਗੇ, "whatever different things each one asks for.'

**258.** In like manner the interrogative is used by attraction for the indefinite.

Ex. ਨਿਜਾਣਿਯੋ ਭਈ ਕੇਹੜੇ ਸਮੇ ਕੀ ਹੋਊ, 'who knows what will be at any particular time'? lit., 'at what time.'

**259.** The interrogatives ਕਿਆ and ਕੀ when repeated before successive nouns signify 'whether...or,' 'both...and.' The noun though referring to more than

\*That is, after the present life, who knows into which of the 84,00,000 different states of existence our lot may be cast?

† ਡਿੱਠਾ, Perfect Participle of ਦੇਖਣਾ, 'to see.' See Table of Irregular Verbs in the Appendix.

one is generally expressed in the singular, as denoting a class.

Ex. ਕਿਆ ਤੀਮੀ ਕਿਆ ਪੁਰਖ, 'whether women or men,' 'both women and men'; ਕੀ ਬੁੱਢਾ ਕੀ ਜੁਆਨ ਕੀ ਬਾਲ ਕੀ ਬਿਧ ਸਭਨਾਂ ਨੂੰ ਉਥੇ ਇੱਕੋ ਅਸਥਾਨ ਵਿਖੇ ਦੱਬ ਦਿੰਦੇ ਹਾਂ, 'whether old or young, whether infants or the aged all (alike) we bury there in one place.'

\* \* \* \* \*

#### NOTE.

260. Kellogg is scarcely correct in saying of the Neg. Cont. Perf. tense that it is used only in conditional clauses,\* if by this he means that the condition must be expressed. The sentence may take a different form in which it is implied only, as in the following from the *Viddiá Ratanákar*. Speaking of the art of writing as affording a means of preserving the thoughts and sayings of learned men of past ages, it is said ; ਇਸ ਭੰਡਾਰ ਬਿਨਾ ਅੱਜ ਨੂੰ ਕਦੇ ਦੇ ਰੁਲ਼ ਗਏ ਹੁੰਦੇ, 'without this treasury they would by now have long since been swept away.'

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\*Hindí Grammar § 408. a, and § 793.



## CHAPTER XXXIV.

## ADVERBS

261. Adverbs, like postpositions, may be governed by postpositions and take the case signs ; as **ਐਥੋਂ**, 'from here,' 'hence,' **ਉਥੋਂ**, 'from there,' 'thence'; **ਜਿਥੋਂ**, 'whence,' **ਤਿਥੋਂ**, 'thence'; **ਕਿਥੋਂ**, 'whence'? **ਕਿਤੋਂ**, 'from somewhere,' 'from anywhere'; **ਉਰੇ ਨੂੰ**, and **ਐਥੇ ਨੂੰ**, 'hither,' 'over here'; **ਪਰੇ ਨੂੰ** and **ਉਥੇ ਨੂੰ**, 'thither,' 'over there'; **ਕਿਥੇ ਨੂੰ**, 'whither'? **ਹੁਣ ਦਾ**, 'of now,' 'of this present time'; **ਹੁਣ ਤਾਈਂ**, 'until now,' 'as yet'; **ਕਦ ਤੋੜੀ**, 'until when'? 'how long'? **ਅਜੇ ਤੀਕੁ**, 'until now,' 'as yet'; **ਅਗੇ ਨੂੰ**, 'hereafter,' &c.

262. So also with the intensive forms ; as, **ਐਥੋਂ ਹੀ**, 'from this very place,' 'from this same place'; **ਉਥੋਂ ਹੀ**, 'from that very place,' 'from that same place'; **ਐਥੇ ਹੀ ਦਾ**, 'of this very place,' 'of this same place'; **ਐਥੇ ਹੀ ਤੀਕੁ**, 'just as far as this,' 'only as far as this.'

263. Adverbs are also frequently repeated in a distributive or intensive sense ; as, **ਜਦ ਜਦ**, 'whenever'; **ਜਿਥੇ ਜਿਥੇ**, 'wherever'; **ਜਿਉ ਜਿਉ** and **ਜਿਵੇਂ ਜਿਵੇਂ**, 'in whatever different ways'; **ਕਦੇ ਕਦੇ**, 'sometimes,' 'ocasionally,' 'now and then'; **ਕਿਤੇ ਕਿਤੇ**, 'in some places,' 'in a few places,' 'here and there'; **ਧੀਰੇ ਧੀਰੇ** and **ਹੌਲੇ ਹੌਲੇ**, 'very slowly,' 'gradually,' 'softly.'

264. Again there are a number of compound adverbs in use, formed by the combination of two simple adverbs, or an adverb and a pronominal adjective. These are as follows :—

<b>ਜਦ ਕਦੇ</b> , 'whenever,' 'when at any time.'	} 'unchanged,' 'the same.'
<b>ਜਿਥੇ ਕਿਤੇ</b> , 'wherever.'	
<b>ਜਿਥੇ ਕਿਧਰੇ</b> , 'in whichever	<b>ਕਦੇ ਨਾ ਕਦੇ</b> , 'some time or other.'

direction.’  
ਜਿਵੇਂ ਕਿਵੇਂ, ‘in whatever way.’

ਜਿੰਉ ਤਿੰਉ, } somehow or  
ਜਿੱਤੁਰ ਤਿੱਕੁਰ, } other,’ as  
best one  
may.’

ਕਿਤੇ ਨਾ ਕਿਤੇ, ‘somewhere or other.’

ਹੋਰ ਕਿਤੇ, ‘somewhere else,’  
‘anywhere else.’

ਹਰ ਕਿਤੇ, ‘everywhere.’

ਉੱਪਰ ਥਲੀ, ‘one after the other,’ ‘successively.’

**265.** The members of the compounds ਜਦ ਕਦੇ and ਹੋਰ ਕਿਤੇ are sometimes separated by intervening words.

Ex. ਜਦ ਤੈਂ ਕਦੇ ਫਲੋਰ ਜਾਣਾ ਹੋਵੇ ਤਾਂ ਮੈਂ ਬੀ ਨਾਲ ਚੱਲਾਂਗਾ, ‘when at any time you have (occasion) to go to Phalaur I too will go with you’; ਹੋਰ ਜੇ ਤੈਂ ਕਿਤੇ ਜਾਣਾ ਹੋਵੇ, ‘if you wish to go anywhere else.’

**266.** There is another class of adverbs that may be entered under the head of compounds, though they would perhaps more properly be regarded as formed on the principle that has been noted in connection with nouns and verbs, and which has a very strong hold on the Panjābī mind, of reduplicating words by repeating them in a slightly altered form. Such are the following, all of which are in common use.

ਆਹਮਣੈਂ ਸਾਹਮਣੈਂ, } ‘face to  
ਆਹਮੋਂ ਸਾਹਮਣੈਂ, } face.’

ਆਲੇ ਦੁਆਲੇ, }  
ਲਾਂਭ ਛਾਂਭ, }  
ਇਰਦ ਗਿਰਦ, } \* ‘round  
ਇਰਦੇ ਗਿਰਦੇ, } about.’  
ਨੇੜੇ ਤੇੜੇ, }  
ਆਸ ਪਾਸ, }

ਵਾਰ ਪਾਰ,\* ‘on both sides,’  
(of a river, &c.)

ਸੱਚ ਮੁੱਚ, } ‘truly,’ ‘indeed.’  
ਸੱਦੀ ਮੁੱਚੀ, }

ਮੱਲੋ ਮੱਲੀ, } ‘by force,’ ‘for-  
ਬਦੋ ਬਦੀ, } cibly.’

ਵਾਰੋ ਵੱਟੀ, } ‘by turns,’ ‘turn  
ਵਾਰੋ ਵਾਰੀ, } about.’

ਬਾਰੰਬਾਰ, ‘repeatedly.’

**267.** Adverbs of time and place may be con-

\* Used also as postpositions governing the Genitive case.

verted into adjectives by placing after them the genitive suffix, which must be inflected to agree with the qualified noun ; as ਆਲੇ ਦੁਆਲੇ ਦੇ ਪਿੰਡ, 'the surrounding villages,' lit., 'the villages of round about'; ਇਰਦੇ ਗਿਰਦੇ ਦੇ ਰਾਜੇ, 'the neighbouring rājās'; ਨੇੜੇ ਤੇੜੇ ਦੇ ਦੇਸ਼, 'the adjoining countries'; ਦੂਰ ਦੇ ਮੁਲਖ, 'distant countries'; ਬਾਰ ਬਾਰ ਦਾ ਕਹਿਣਾ, 'frequent speaking,' &c.

**268.** The adjective ਉੱਚਾ, 'high,' 'loud,' is used adverbially with verbs, to signify 'aloud,' 'loud.' Ex. ਉੱਚਾ ਬੋਲਣਾ, or ਉੱਚੀ ਬੋਲਣੀ. 'to speak loud'; ਉੱਚੀ ਉੱਚੀ ਕੂਕਾਂ ਮਾਰਨੀਆਂ, 'to shriek,' 'to weep aloud.' When used with the verb ਸੁਣਨਾ, 'to hear,' it denotes that one must speak loud in order to be heard ; hence ਮੈਂ ਉੱਚਾ ਸੁਣਦਾ ਹਾਂ 'I hear loud,' means 'I am a little deaf,' 'I am hard of hearing.'

**269.** ਜਦ followed by any one of the postpositions ਲਗ, ਤਾਈਂ, ਤੀਕੁ, ਤੀਕੁਰ, ਤੋੜੀ, all of which signify 'to' 'up to,' 'till,' denoting the limit of distance or of time, must be translated 'while,' 'as long as.' Thus, ਜਦ ਤਾਈਂ ਮੈਂ ਉੱਥੇ ਰਿਹਾ, 'while (as long as) I remained there.' If used with the negative particle ਨਾ it signifies 'until'; as, ਜਦ ਤੋੜੀ ਮੈਂ ਨਾ ਆਵਾਂ, 'until I come,' lit., 'while I do not come.'

**270.** ਕਿੱਥੇ, 'where' ? following in successive clauses is used to express extreme disparity between two objects ; as ਕਿੱਥੇ ਮਨੁੱਖ ਅਤੇ ਕਿੱਥੇ ਪਰਮੇਸੁਰ, 'between man and God what comparison is there' ?

**271.** The adverbs (a), ਕਦੇ, (b) ਕਿਤੇ, (c) ਕਿਧਰੇ, when introducing successive clauses must be translated (a) 'sometimes...sometimes'; (b) 'in one place...in another,' or 'in some places...in others'; (c) 'in one direction...in another,' or 'in some directions...in others.'



## Examples :—

ਕਦੇ ਮੈਂ ਜਾਂਦਾ ਹਾਂ ਕਦੇ ਉਹ ਜਾਂਦਾ  
ਹੈ,

‘Sometimes I go, some-  
times he goes.’

ਕਿਤੇ ਕਣਕ ਹੈ ਕਿਤੇ ਜੜੀ ਹੈ,

‘In one place there is  
wheat, in another barley.’

ਕਿਧਰੇ ਮੁੰਡੇ ਖੇਡਦੇ ਹਨ ਕਿਧਰੇ ਕੁੜੀਆਂ  
ਖੇਡਦੀਆਂ ਹਨ,

‘In some places there is  
wheat, in others barley.’

‘In one direction the boys  
are playing, in another  
the girls are playing.’

‘In some directions the  
boys are playing, in  
others the girls are play-  
ing.’

272. The adverb of negation may be emphasized by adding to it the intensive particle in the form *ਓ* or *ਏ*, (cf. § 105).

Ex. ਅਸਾਂ ਸੱਚ ਨਹੀਓਂ ਮੰਨਦੇ ਸਾਂ, ‘we did not believe (it to be) true’; ਤੂੰ ਭਿਰਾਉ ਨੂੰ ਨਹੀਏਂ ਸਮਝਾਂਵਦੀ, ‘do you not admonish (your) brother’ ?

## INTENSIVE COMPOUNDS.

ਲੈਣਾ, ‘to take’; ਲੈ ਜਾਣਾ, ‘to take away.’

ਲੈ ਚੱਲਣਾ, ‘to take with’ (one).

## NOMINAL COMPOUND

ਕਿਸੇ ਦੀ ਸਿਕਾਇਤ ਕਰਨੀ, ‘to complain of one.’

ਕੂਕ ਮਾਰਨੀ, ‘to shriek,’ ‘to cry out.’ (usually pl. ਕੂਕਾਂ ਮਾਰਨੀਆਂ)

ਕਿਸੇ ਨੂੰ (or ਦੇ) ਕੁਛ ਹੱਥ ਆਉਣਾ,\* ‘to procure a thing.’

\* This is commonly pronounced as if it were spelt *ਥਿਆਉਣਾ*. Thus, ਮੈਂ ਨੂੰ ਥਿਆਇਆ ਨਹੀਂ, ‘I did not procure it,’ lit., ‘it did not come into my hand.’

## CHAPTER XXXV.

## ADVERBS.—CAUSAL CLAUSES.

**273.** The particles of affirmation are ਹਾਂ and ਆਹੋ, 'yes'.\* Perhaps equally common, in expressing acquiescence in what is said, is the phrase ਸੱਤ ਬਚਨ, 'a true word' = 'it is true.'

**274.** The intensive ਬੀ, ਭੀ, ਤਾਂ, ਤਾਂ, ਹੀ, and the enclitics ਓ, ਏ, ਈ, have already been explained. For ਤਾਂ, ਤਾਂ, in the central districts of the Panjāb ਤੇ is commonly used; as, ਮੈਂ ਤੇ ਨਹੀਂ ਜਾਵਾਂਗਾ, for ਮੈਂ ਤਾਂ ਨਹੀਂ ਜਾਵਾਂਗਾ, 'I indeed will not go.' In addition to the above ਸਹੀ, 'right,' 'correct,' is often used as a particle of emphasis, either by itself, or more commonly preceded by ਤਾਂ.

Ex. ਕਿਰਪੋ ਨੈ ਕਿਹਾ ਭੈਣੇ ਦੇਮਾਂ ਤਾਂ ਸਹੀ ਪਰ ਸਾਡੇ ਘਰ ਪੁਣੀਆਂ ਤਿਆਰ ਨਹੀਂ, 'Kirpo said, Sister I might indeed lend it (a spinning wheel) but in our house the rolls of cotton are not ready'; ਅੱਛਾ ਕਹੋ ਸਹੀ, 'well speak on'; ਚੱਲੋ ਤਾਂ ਸਹੀ, 'come won't you.'

**275.** In temporal clauses ਜੋ is sometimes used in the protasis, for ਜਾਂ. It may be followed in the apodosis by ਤਾਂ or the correlative ਸੋ.

Ex. ਨਾਨਕ ਜੋ ਬਾਹਰ ਨਿਕਲਿਆ ਤਾਂ ਤਿੰਨ ਦਿਨ ਘਰ ਨਾ ਆਇਆ, 'when Nának went out he did not come home for three days'; ਉਸ ਜੋ ਨਾਨਕ ਜੀ ਨੂੰ ਡਿੱਠਾ ਸੋ ਕੜਕੀ ਜਿੰਨੂੰ ਬਿਜਲੀ ਕੜਕਦੀ ਹੈ, 'when she saw Nának she crashed (i. e., broke out on him) as the lightning crashes'; ਅਸੀਂ ਰਸੋਈ ਜੇਉਕਰ

\* These are the 1st and 2nd pers. sing., pres. tense of the substantive verb. (cf. § 23 and 38). In like manner the Sindhī uses for affirmation the 3rd pers. sing. of the same verb, ਆਹੋ, 'it is,' = 'yes,' and in Bengālī they say ਬਟੇ, which is the 3rd pers. sing. of the verb ਬਟੇ, 'be,' 'exist.'

ਬੈਠੇ ਸੇ ਜੋ ਮੁਲਾ ਆਇਆ, 'we had eaten our food and were seated, when Múlá came.'

**276.** ਸਾਰਖਾ, 'even,' 'like,' which is used both as an adjective and as an adverb, follows the noun with which it is employed, and is inflected to agree with it. It has an intensive force and is generally used in conjunction with ਬੀ.

Ex. ਉਹ ਖਾਣ ਪੀਣ ਦਾ ਨਾਉਂ ਸਾਰਖਾ ਬੀ ਮੂੰਹ ਪੁਰ ਨਹੀਂ ਲਿਆਉਂਦੇ, 'they do not bring upon their lips ('mouth') even the name of eating and drinking,' i. e., do not even mention it ; ਉਹ ਦੇ ਪਿੰਡ ਪੁਰ ਸੱਟ ਸਾਰਖੀ ਬੀ ਨਾ ਲੱਗੀ, 'he did not receive even a bruise anywhere upon his body.'

**277.** The conjunctive participles, in their root forms, of the verb ਫੇਰਨਾ, 'to turn,' and ਮੁੜਨਾ, 'to return,' are used as adverbs signifying 'again.'

Ex. ਫੇਰ ਨਾ ਜਾਵੀਂ, 'do not go again' ; ਮੁੜ ਇਹ ਕੰਮ ਨਾ ਕਰਨਾ, 'do not do this deed again.'

**278.** Causal clauses may be introduced by one or other of the pronouns in the oblique form, followed by the postposition ਲਈ, 'for,' or by either of the nouns ਸਬੱਬ, ਕਾਰਨ or ਕਾਰਣ, 'cause,' 'reason' ; as, ਇਸ ਲਈ, 'for this (reason) ; ਇਸੇ ਸਬੱਬ, 'for this very reason' ; ਜਿਸ ਕਾਰਨ, 'for which reason' ; ਕਿਸ ਕਾਰਣ, 'for what reason' ? ਕਿਸੇ ਕਾਰਣ, 'for some reason.'

**279.** Instead of, or in combination with, the above, the conjunctive participle of the verb ਕਰਨਾ is often used. Thus, ਇਸ ਕਰਕੇ, 'for this reason' ; ਕਿਸ ਕਰਕੇ, 'for what reason' ? 'why' ? ਜਿਸ ਸਬੱਬ ਕਰਕੇ, 'for which reason' ; ਇਸੇ ਕਾਰਨ ਕਰਕੇ, 'for this very reason,' &c. Or, with ਸਬੱਬ &c., the postposition ਨਾਲ਼ or the Ablative suffix may be used ; as, ਕਿਹੜੇ ਸਬੱਬ ਨਾਲ਼, 'for what reason' ? ਇਸੇ ਕਾਰਨ ਬੀ, 'on this very account.'

**280.** ਸਬੱਬ, ਕਾਰਨ and ਕਰਕੇ are also used as post-



positions governing a noun in the Genitive case.

Ex. ਧੁੱਪ ਦੇ ਕਾਰਨ ਜ਼ਮੀਨ ਸੁੱਕ ਗਈ, 'on account of the sun the ground has dried' ; ਬਰਖਾ ਕਰਕੇ ਅਸੀਂ ਨਹੀਂ ਗਏ, 'on account of the rain we did not go.'

281. After ਇਸ ਲਈ, ਇਸ ਕਾਰਨ, ਇਸ ਕਰਕੇ, &c., if ਕਿ, ਜੋ or ਭਈ be placed, the meaning of the phrase is, 'because, 'for this reason that,' 'in order that.' Frequently ਜੋ comes first, introducing the *cause*, followed by ਇਸ ਲਈ, &c., introducing the *consequence*. This construction throws the emphasis on the cause or reason.

Ex. ਉਹ ਬਿਮਾਰ ਜੋ ਸੀ ਇਸ ਲਈ ਨਹੀਂ ਆਇਆ, 'he did not come because he was ill,' or 'because he was ill, for this reason he did not come' ; ਤੁਸੀਂ ਕੰਮ ਜੋ ਨਹੀਂ ਕਰਦੇ ਇਸ ਕਰਕੇ ਭੁੱਖੇ ਰਹਿੰਦੇ ਹੋ, 'you are ('remain') hungry because you do not work.'

(1) In the construction last noted, for ਇਸ ਲਈ, &c., are frequently substituted ਤਾਂ, ਤਾਂ ਕਰਕੇ, or for emphasis ਤਾਂ ਹੀ, ਤਾਂ ਹੀਓ, ਤਾਂ ਹੀ ਕਰਕੇ, ਤਦੇ or ਜਦੇ. It is unnecessary to give examples as any one of these may be put by the reader in the place of ਇਸ ਲਈ and ਇਸ ਕਰਕੇ in the last two examples.

(2) Either clause may be used singly in reply to question, or with reference to a remark made by a second person. Thus ; ਤੁਸੀਂ ਕੱਲ੍ਹ ਆਏ ਨਾ, 'you did not come yesterday.' Reply, ਆਹੋ ਮੈਂ ਬਿਮਾਰ ਜੋ ਸੀ, 'yes, because I was ill,' ਤੁਹਾ ਨੂੰ ਤਾਪ ਚੜ੍ਹਿਆ ਸੀ ਨਾ, 'you got fever did you not' ? ਆਹੋ ਮੈਂ ਤਾਂ ਹੀ ਕਰਕੇ ਨਹੀਂ ਆਇਆ, 'yes, that is why I did not come.'

282. In the following and similar sentences ਜੋ is used in a causal sense, and may be rendered 'since,' 'because,' 'inasmuch as,' 'in that.' ਤੈ ਨੂੰ ਜੋ ਕਰਤਾਰ ਨੈ ਤਖਤ

ਪੁਰ ਬਠਾਲਿਆ ਸਾ ਕਿਆ ਅੱਛੀ ਗੱਲ ਹੁੰਦੀ ਜੇ ਤੂੰ ਲੋਕਾਂ ਨਾਲ ਬੇਇਨਸਾਫੀ ਨਾ ਕਰਦਾ, 'inasmuch as the Creator has seated you on the throne what an excellent thing it would be if you did not practice injustice on the people'; ਤੈ ਨੂੰ ਜੋ ਉਸ ਨੇ ਕੁਛ ਨਾ ਦਿੱਤਾ ਅਸੀਂ ਤਿਸ ਦੇ ਘਰ ਨੂੰ ਅੱਗ ਲਾ ਦੇਇਯੋ, 'since he gave you nothing shall we set fire to his house'? ਉਸ ਦੇ ਨਾਲ ਜੋ ਕਈ ਹਜ਼ਾਰ ਸਿੱਖ ਰਲ ਗਿਆ ਸਾ, 'since several thousand Sikhs had joined him'; ਪੰਡਤ ਹੋਰੀਂ ਨੇ ਜੋ ਤੈ ਨੂੰ ਸੱਦਿਆ ਹੈ ਤਾਂ ਫੇਰ ਤੂੰ ਕਿਉਂ ਨਹੀਂ ਜਾਂਦਾ, 'when (since) the pundit has called you why do you not go' ?

#### NOMINAL COMPOUNDS.

ਕਿਸੇ ਨਾਲ ਪਿਆਰ (or ਪ੍ਰੇਮ) ਰੱਖਣਾ, }  
 ਕਿਸੇ ਨਾਲ ਪ੍ਰਤੀ ਰੱਖਣੀ, } 'to love one.'  
 ਮਨੇ ਕਰਨਾ, 'to forbid.'

ਕਿਸੇ ਦਾ ਭਰੋਸਾ ਕਰਨਾ, }  
 ਕਿਸੇ ਉੱਤੇ ਭਰੋਸਾ ਰੱਖਣਾ, } 'to trust one,' 'to have confidence in one.'

\* \* \* \* \*

## CHAPTER XXXVI.

## CONJUNCTION.

283. The following are the constructions in which the conjunctions ਕਿ, ਜੋ and ਭਈ generally occur :—

(1) They are employed to connect with a verb, a sentence which stands to it in the relation of object.

Ex. ਮੈਂ ਸੁਣਿਆ ਸੀ ਕਿ ਉਹ ਦਾ ਨਾਉਂ ਲਾਲੂ ਹੈ, 'I had heard that his name was Lálú ; ਦੇਖ ਲਈਂ ਜੋ ਉਹ ਕਿੱਥੇ ਹੈ, 'see where he is' ; ਮੈਂ ਚਾਹੁੰਦਾ ਹਾਂ ਭਈ ਉਹ ਨਾ ਆਵੇ. 'I wish that he may not come.'

(2) They introduce a reason (§ 281).

Ex. ਘਾਹ ਇਸ ਲਈ ਜਲ ਗਿਆ ਜੋ ਲੂ ਚੱਲਦੀ ਹੈ, 'the grass is burnt up because the hot wind is blowing.'

(3) ਕਿ like ਜੋ, as noted in the last Chapter (§ 275) has a temporal meaning, and must often be rendered 'when.'

Ex. ਇੱਕ ਦਿਨ ਗੁਰੂ ਬੈਠੇ ਸੇ ਕਿ ਇੱਕ ਸਿੱਖ ਆਇਆ, 'one day the *Gurú* was seated, when a *Sikh* came' ; ਮੈਂ ਅਜੇ ਬੋਲਦਾ ਹੀ ਸਾਂ ਕਿ ਪਟਵਾਰੀ ਆ ਗਿਆ, 'I was in the very act of speaking when the *Patwári* came.'

(4) ਕਿ is used occasionally in place of the relative pronoun ਜੋ.

Ex. ਵੇਰ ਉਸ ਪਠਾਣ ਨੇ ਕਿ ਗੁਰੂ ਦੇ ਪਾਸ ਹੀ ਬੈਠਾ ਸਾਂ ਗੁਰੂ ਦੇ ਥਾਂ ਉਹ ਕਟਾਰ ਲੈ ਲਿਆ, 'then that *Paṭhān* who was sitting by the *Gurú* took the dagger from the hand of the *Gurú*' ; ਧੀਰਮਲੀਆਂ ਨਾਲ਼ ਕਿ ਇਨ੍ਹਾਂ ਕਰਤਾਰਪੁਰੀਆਂ ਦਾ ਹੀ ਨਾਉਂ ਹੈ ਓਹ ਨਹੀਂ ਵਰਤਦੇ, 'they have no dealings with the *Dhirmalís*, which is the name of these people of Kartárpur.'

(5) ਕਿ is used pleonastically like ਕੁ\* after the relative pronoun, the pronominal adjectives, and the pronominal adverbs, or it may stand first to connect

\* See § 229 (7).



the relative clause with the principal sentence.

Ex. ਜਿਹਾ ਕਿ ਮੈਂ ਆਖਿਆ ਸੀ, 'as I said' ; ਕੰਨਿਆਂ ਉਸ ਨੂੰ ਦੇਣਾ ਜੋਗ ਹੈ ਕਿ ਜੋ ਵੇਦ ਪੜ੍ਹਦਾ ਹੋਵੇ, 'It is proper to give one's daughter (in marriage) to him who reads the *Ved*'. Colloquially ਕਿ is sometimes placed both before and after the relative ; as, ਇਹ ਉਹ ਮਨੁੱਖ ਹੈ ਕਿ ਜਿਸ ਨੇ ਕਿ ਮੇਰੀ ਜ਼ਮੀਨ ਖੋਹ ਲਈ, 'this is the man who seized my land,' but this form of speech is not to be commended.

284. The copulative conjunctions are ਅਰ, ਅਤੇ, ਤੇ, ਹੋਰ, 'and' : ਫੇਰ, 'then,' 'moreover' ; ਬੀ or ਭੀ, 'also' ; ਨਾਲੇ, 'also,' 'besides'.\* ਨਾਲੇ and ਬੀ or ਭੀ when introducing successive clauses must be rendered 'both... and' ; as, ਨਾਲੇ ਇਹ ਨਾਲੇ ਉਹ, 'both this and that' ; ਇਹ ਬੀ ਆਵੇ ਤੇ ਉਹ ਬੀ ਆਵੇ, 'let both this one come and also that one.' They often occur together in the same clause ; as, ਇਹ ਬੀ ਨਾਲੇ or ਨਾਲੇ ਇਹ ਬੀ, 'and also this.'

(1) In sentences like the following ਜੋ has the force of a copulative conjunction ; ਮੈਂ ਚਾਰ ਬੂਟੇ ਲਾਏ ਜੋ ਚਾਰੇ ਲੱਗ ਗਏ, 'I planted four trees and all four have taken root' ; ਮੇਰੀਆਂ ਤਿੰਨ ਗਾਈਆਂ ਸੀਆਂ ਜੋ ਤਿੰਨੇ ਮਰ ਗਈਆਂ, 'I had three cows and all three died.'

285. The adversative conjunctions are ਪਰ, ਪਰੰਤੂ, 'but' ; ਅਪਰ, ਐਪਰ, 'but,' 'except' ; ਬਲਕ, ਸਗੋਂ (or ਸਗਵਾਂ), 'on the contrary,' 'nay more,' 'or even.'

286. The disjunctive conjunctions are ਅਬਵਾ, ਯਾ, ਜਾਂ, ਕੇ, ਅਕੇ, 'or.' With the exception of ਕੇ these, when following in successive clauses, signify 'either...or.' Thus, ਅਬਵਾ ਮੈਂ ਜਾਵਾਂ ਅਬਵਾ ਤੂੰ ਜਾਹ, 'either let me go, or you go' ; ਜਾਂ ਮੇਰਾ ਜਾਂ ਤੇਰਾ, 'either mine or yours.'

287. The conditional conjunction is ਜੇ, 'if,' to which is often added the conjunctive participle of

\* Of ਨਾਲੇ Beames says that it is the Locative case of ਨਾਲ਼. I think it would be more correct to regard it as the emphatic form of ਨਾਲ਼, and equivalent to ਨਾਲ਼ ਹੀ, like ਲਾਗੇ=ਲਾਗ ਹੀ ; ਕੋਲੇ=ਕੋਲ ਹੀ, &c.

ਕਰਨਾ, from which we get ਜੇ ਕਰਕੇ. More commonly however the root form only of the participle is added, making ਜੇ ਕਰ.

288. The following compound forms are also common ; ਨਹੀਂ ਤਾਂ, 'else,' 'otherwise'; ਜੇ ਤਾਂ, 'if' (emphatic) ; ਤਾਂ ਫੇਰ, 'then'; ਤਾਂ, ਤਾਂ ਜੋ, ਤਾਂ ਕਿ, 'that,' 'in order that'; ਤਾਂ ਬੀ, 'still,' 'nevertheless'; and ਕਿਉਂ ਜੋ (or ਕਿਉਂਕਿ), 'for,' 'because.'

(1) Note that ਕਿਉਂ ਜੋ can never begin a sentence. I have heard a foreigner use an expression like this ; ਕਿਉਂਕਿ ਮੈਂ ਪੁੱਛਿਆ ਤੁਸੀਂ ਆਕ ਗਏ, 'because I asked are you vexed' ? This is unpardonable and unintelligible. When this word is used it must always stand in the second clause, where it serves to introduce an explanation, a reason, or the ground of an inference.

Ex. ਉਹ ਘਰ ਤਾਂ ਹੈ ਨਹੀਂ ਕਿਉਂ ਜੋ ਮੈਂ ਹੁਣੇ ਜਾਕੇ ਪੁੱਛਿਆ, 'he is not at home for I have just been to inquire'; ਮੈਨੂੰ ਨਾ ਉਡੀਕਣਾ ਕਿਉਂਕਿ ਮੇਰਾ ਜਾਣਾ ਔਖਾ ਹੈ, 'do not expect me, because it is difficult for me to go'; ਕਿਤੇ ਓਲੇ ਪਏ ਹੋਣਗੇ ਕਿਉਂ ਜੋ ਅੱਜ ਵਡਾ ਪਾਲਾ ਲੱਗਦਾ ਹੈ, 'there must have been hail somewhere as it feels very cold today.'

#### NOMINAL COMPOUNDS

ਬੰਦ ਕਰਨਾ, 'to close,' 'shut,' 'stop,' 'cause to cease.'

ਬੰਦ ਹੋਣਾ, 'to be closed,' 'to be stopped,' 'to cease.'

ਕੂਚ ਕਰਨਾ, 'to depart,' 'to march,' 'to die.'

ਮੈਂ ਨੂੰ ਤਾਰੇ ਨਜ਼ਰ (or ਨਜ਼ਰੀ) ਆਉਂਦੇ ਹਨ, 'the stars are visible to me,' 'I see the stars.'

\* \* \* \* \*

## CHAPTER XXXVII.

## THE IMPERFECT AND PERFECT PARTICIPLES.

**289.** The Imperfect and Perfect participles are used as adjectives to qualify nouns. Two constructions should be noted, the *attributive*, in which the participle precedes the noun, and the *predicative*, in which it follows it.

**290.** When used attributively the participle must be inflected to agree with the governed noun in gender, number and case.

Ex. ਇੱਕ ਚੱਲਦਾ ਖੂਹ, 'a running well';\* ਬਲਦੀ ਅੱਗ, 'a blazing fire'; ਇਸ ਨੂੰ ਕੋਲਦੇ ਤੇਲ ਦੇ ਕੜਾਹੇ ਵਿੱਚ ਸਿੱਟੋ, 'throw him into a cauldron of boiling oil'; ਪਿੱਛੇ ਪਇਆ ਮਾਲ ਧਨ ਤੇ ਨੂੰ ਨਜ਼ਰ ਨਹੀਂ ਆਉਂਦਾ, 'you do not see the wealth and riches lying behind (you)'; ਚਿੜਾ ਇੱਕ ਅੱਧਜਲੀ ਧੁਖਦੀ ਮੀਛਣ ਲਿਆਇਆ, 'the cock sparrow brought a half burnt smouldering bit of ordure'; ਮੈਂ ਸੁਣੀਆਂ ਗੱਲਾਂ ਨਹੀਂ ਆਖਦਾ, 'I do not speak things heard,' i. e., on hearsay.

**291.** When used predicatively the participles in general agree with the governed noun, if the latter is in the Nominative case.†

Ex. ਉਹ ਰੋਂਦਾ ਅਤੇ ਡੁਸਕਦਾ ਆਉਂਦਾ ਸਾ, 'he was coming crying and sobbing'; ਉਸ ਨੂੰ ਮੁੰਡਿਆਂ ਦੀ ਇੱਕ ਢਾਣੀ ਖੇਡਦੀ ਮਿਲੀ, 'he found a group of boys playing'; ਇਸ ਬਣ ਵਿੱਚ ਸੀਂਹ ਬੁੱਕਦੇ ਫਿਰਦੇ ਹਨ, 'in this forest lions go about roaring'; ਗਊਆਂ ਚੁਗਦੀਆਂ ਫਿਰਦੀਆਂ ਹਨ, 'the cows are grazing about,' go about grazing'; ਇੱਕ ਮੁਰਦਾ ਪਿਆ ਦੇਖਕੇ ਨਾਨਕ ਨੇ ਆਖਿਆ, 'seeing a corpse lying Nának said'; ਕੁੜੀ ਭੈਣੀ ਆਈ, 'the

\*That is, one from which water is being drawn for irrigation.

†This rule is subject to some modification, as will be explained in discussing the *absolute* use of the participles in the next Chapter.



girl came running'; ਤੀਮੀਆਂ ਬੈਠੀਆਂ ਗਾਉਂਦੀਆਂ ਸੀਆਂ, 'the women were sitting singing.'

**292.** When the governed noun is in the Accusative case the participle predicative may agree with it, or remain uninflected, or take the inflected form masculine singular or plural, without reference to the gender and number of the noun.

Ex. ਜੁਲਾਹੀ ਨਿੱਤ ਉਸ ਨੂੰ ਪਾਣੀ ਢੋਂਦਾ ਦੇਖਦੀ ਸੀ, 'the weaver's wife constantly saw him carrying water'; ਜਾਂ ਬਾਲਕ ਨੇ ਲਹਿਣੇ ਸਿੰਘ ਨੂੰ ਆਪਣੀ ਵਲ ਆਉਂਦੇ ਡਿੱਠਾ, 'when the child saw Lahná Singh coming towards him'; ਅੱਗ ਨੂੰ ਬਲਦਾ ਦੇਖਕੇ, 'seeing the fire blazing'; ਮੈਂ ਨੂੰ ਜੀਉਂਦੀ ਨਾ ਦੇਖੇਂਗਾ, 'you will not see me (fem.) alive'; ਮੁੰਡਿਆਂ ਨੂੰ ਖੇਲਦੇ ਜਾਕੇ ਦੇਖ, 'go and see the boys playing'; ਇੱਕ ਦਿਨ ਜਾਂ ਨਾਨਕ ਨੂੰ ਇਕੱਤ ਬੈਠੇ ਦੇਖਿਆ 'one day when he saw Nának sitting alone'; ਤੈਂ ਨੂੰ ਅਸਾਂ ਕਦੀ ਸਿਆਪੇ ਵਿੱਚ ਖਲੋਤੀ\* ਨਹੀਂ ਡਿੱਠਾ, 'I never saw you (fem.) standing among the mourners';† ਤੁਸਾਂ ਉਸ ਨੂੰ ਕੀ ਕਰਦਿਆਂ ਡਿੱਠਾ, 'what did you see him doing' ?

**293.** Here note the following points :—

(1) Frequently a compound form of the participles is used, which is made by adding to the simple forms the perfect participle of the substantive verb.

Ex. ਭੱਜਦਾ ਹੋਇਆ ਘੋੜਾ, 'a running horse'; ਇੱਕ ਮਰਿਆ ਕੁੱਤਾ, 'a dead dog'; ਉਹ ਆਪਣੇ ਕੰਮ ਵਿੱਚ ਰੁਝੇ ਹੋਏ ਸੇ, 'they were occupied with their work.'

(2) The governed noun is not necessarily expressed.

\*ਖਲੋਤੀ, Perf. part. fem. of ਖਲੋਣਾ, 'to stand.' See table of Irregular verbs.

†Lit., 'in the mourning', the reference being to the group of women who, on a death occurring in the neighbourhood assemble at the house of the deceased and go through the ceremony known as ਸਿਆਪਾ, which is the conventional mode of expressing grief, like the wearing of black among more enlightened people.

Ex. ਉਸ ਸੁੱਤੇ\* ਹੋਏ ਨੂੰ ਜਗਾਉ, 'wake that sleeping (person).' ਸਾ ਨੂੰ ਆਈ ਤੋ ਬਚਾਉ, 'save us from her who has come.'

(3) Often the participle is repeated to denote the repetition or continuance of the action.

Ex. ਹਰ ਰਾਇ ਖੇਡਦਾ ਖੇਡਦਾ ਹਰ ਗੋਵਿੰਦ ਦੀ ਗੋਦੀ ਵਿੱਚ ਆਣ ਬੈਠਾ, 'Har Rái playing about came and sat in Har Govind's lap.'

(4) As regards the Perfect participle predicative, if the verb from which it is derived be transitive, having its object in the Nominative case, the participle must agree with the object.

Ex. ਇੱਕ ਮਸਤ ਹਾਥੀ ਸੰਗਲ ਤੁੜਾਈ ਆਉਂਦਾ ਹੈ, 'a rogue elephant is coming, having broken his chain.'

(5) In the predicative construction when the noun or pronoun is in an oblique case, the case sign is often repeated after the participle.

Ex. ਗੁਰੂ ਸਾ ਨੂੰ ਜਿਉਂਦਿਆਂ ਨੂੰ ਫੇਰ ਇਸ ਦੇਸ ਕਦੀ ਨਾ ਲਿਆਵੇ, 'may the gurú never again bring us alive into this country'; ਮੈਂ ਰੋਂਦੀ ਨੈ ਸਮਾ ਬਿਹਾਇਆ ਹੈ, 'I have passed the time weeping'; ਉਸ ਨੈ ਸੁੱਤੇ ਪਏ ਨੈ ਬੀ ਇਹ ਗੱਲ ਸੁਣੀ, 'he heard this thing even when he was lying asleep'; ਮੈਂ ਨੂੰ ਡਰਦੀ ਨੂੰ ਨੀਂਦ ਸਾਰਖੀ ਬੀ ਨਹੀਂ ਆਉਂਦੀ, 'I am unable even to sleep for fear,' lit., 'to me fearing, even sleep does not come.'

(6) Sometimes the governed noun is left to be supplied and the case sign is attached to the participle only.

Ex. ਆਪਣੀ ਇਸਤ੍ਰੀ ਦੇ ਹੱਥਾਂ ਦੁਖੀ ਹੋਏ ਨੈ ਬਚਨ ਦਿੱਤਾ ਕਿ ਜਿਹੜੀ ਸੰਗੁਲੀ ਮੈਂ ਆਪਣੀ ਵਹੁਟੀ ਲਈ ਘੜਾਈ ਹੈ ਮੈਂ ਤੇ ਨੂੰ ਦਿਆਂਗਾ, 'being afflicted by (lit., 'by the hand of') his wife he promised

\*ਸੁੱਤਾ, Perf. part of ਸੋਣਾ, 'to sleep.' See Table of Irregular Verbs.



that he would give to her (to another woman) the bracelet which he had made for his wife'; ਦੋ ਤਿੰਨ ਮਰਾਸੀ ਪਿੰਡ ਵਿੱਚ ਆ ਨਿੱਕਲੇ\* । ਆਉਂਦਿਆਂ ਨੇ ਹੀ ਲੰਬਰਦਾਰਾਂ ਨੂੰ ਦੁਆ ਦਿੱਤੀ, 'two or three *marásis* arrived in the village. Immediately on arriving they pronounced a blessing on the *lambardárs*,' (gave them a pious salutation); ਇਹ ਕਹਿੰਦੀ ਕਹਿੰਦੀ ਦੇ ਮਨ ਵਿੱਚ ਵਡਾ ਭਯ ਉੱਠਿਆ ਕਿ ਮਤ ਕਿਤੇ ਪ੍ਰਵ ਨਿੱਕਲ ਜਾਏ, 'as

she went on speaking thus a great fear arose in her heart lest Dhruv should go away.'

294. The Perfect participle of ਪੜ੍ਹਨਾ, 'to read,' is used in the sense of 'educated' or 'learned,' as we speak in English of a 'well read' man. Sometimes it is preceded by ਲਿਖਿਆ, 'written,' making ਲਿਖਿਆ ਪੜ੍ਹਿਆ, 'educated.'

#### NOMINAL COMPOUNDS.

ਬਿਰਲਾਪ ਕਰਨਾ, 'to mourn,' 'to make lamentation.'  
ਚੀਕ ਚਿਹਾੜਾ ਪਾਉਣਾ, 'to cry and scream,' 'to raise an outcry.'  
ਕਿਸੇ ਦੀ ਬਡਿਆਈ ਕਰਨੀ, 'to sing one's praises,' 'to laud one.'  
ਉਸ ਨੂੰ ਦੇਰ ਹੋ ਗਈ, 'he is late,' 'he was delayed.'  
ਚੜ੍ਹਾਈ ਕਰਨੀ, 'to attack,' 'to invade' (a country &c.)

The object is construed with ਪੁਰ or ਉੱਤੇ.

\* \* \* \* \*

#### NOTE.

295. Instead of adding ਹੋਇਆ to the Perfect participle, to make the compound form, the suffix ਦਾ may be added, and this is regularly inflected to ਦੇ, ਦੀ, ਦੀਆਂ. I have never heard this form used, but it occurs frequently in the *Viddiá Ratanákar*. It is analogous to the form of the Perfect participle in common use in *Márwár*. There the ordinary ending is ਜੋ, corresponding to the Panjábí ਇਆ, but when this participle is used adjectively the suffix ਝੇ is added. Thus from ਭਣਬੋ, 'to read,' the Perf. part. adj. is ਭਣਯੋਝੇ = Panj. ਪੜ੍ਹਿਆ ਹੋਇਆ or ਪੜ੍ਹਿਆਦਾ; from ਮਾਰਣੇ, 'to beat,' ਮਾਰਯੋਝੇ = Panj. ਮਾਰਿਆ ਹੋਇਆ, or ਮਾਰਿਆਦਾ.†

296. The following examples will illustrate this usage in Panjábí; ਜਾਂ ਉਸ ਨੇ ਆਪਣੇ ਕੋਲ ਬਹੁਤ ਸਾਰਾ ਧਨ ਪਿਆਦਾ ਝਿੱਠਾ, 'when he saw a great deal of wealth lying by him'; ਉਸ ਵੇਲੇ ਇੱਕ ਘਾਹ ਦੀ ਢੇਰੀ ਪਈਦੀ ਸੀ, 'at that time there was a heap of grass lying'; ਹਰਿ ਨਾਉਂ ਵਿਖੇ ਮਸਤ ਹੋਏਦੇ ਨਗਰ ਦੀ ਵਲ ਮੂੰਹ ਕਰੀ ਆਉਣ ਲੱਗੇ ਸਨ, 'intoxicated with the name of Hari they began to come with (their) faces turned in the direction of the town.'

\* ਆ ਨਿਕਲਨਾ and ਜਾ ਨਿਕਲਨਾ mean to 'arrive' at place.

† Kellogg, § 497.



## CHAPTER XXXVIII.

## IMPERFECT AND PERFECT PARTICIPLES ABSOLUTE.

**297.** The Imperfect and Perfect participles are used *absolutely* with nouns and pronouns in the Nominative and oblique cases, to express various relations of time and circumstance.

(1) With a noun or pronoun in the Nominative case the Imperfect participle is used in the oblique form masculine, either singular or plural to express some circumstance accompanying the action of the principal verb. It must often be rendered into English by the aid of such words as 'while,' 'as,' &c.

Ex. ਸੈਲ ਕਰਦੇ ਕਰਦੇ ਉਹ ਕਰਤਾਰਪੁਰ ਵਿੱਚ ਪਹੁੰਚਿਆ, 'as he traveled about he reached Kartárpur'; ਸ੍ਰੀ ਕ੍ਰਿਸ਼ਣ ਜੀ ਦੀ ਰਾਣੀ ਨੇ ਗੱਲਾਂ ਕਰਦਿਆਂ ਦੁੱਖਦੀ ਕੋਲੋਂ ਪੁੱਛਿਆ, 'the queen of Srí Krishan while talking (in the course of conversation) asked Dropadí'; ਪਿੰਡੋਂ ਆਉਂਦਿਆਂ ਮੈਂ ਇੱਕ ਬਘਿਆੜ ਦੇਖਿਆ, 'as I was coming from the village I saw a wolf.'

(2) By an easy transition the idea of *cause* follows from the same construction ; as, ਕੰਮ ਕਰਦੇ ਕਰਦੇ ਮੈਂ ਥੱਕ ਗਿਆ, 'I have become weary with working,' lit., 'while working I became weary.'

(3) If it is desired to emphasize the participle the intensive particle ਹੀ, or the suffix ਸਾਰ, or both, may be added to it. It then denotes that the action was actually in progress at the moment spoken of or immediately before. Ex. ਚਿੱਠੀ ਦੇ ਪੜ੍ਹਦਿਆਂਸਾਰ ਹੀ ਉਹ ਬੀਰ ਸਿੰਘ ਦੇ ਡੇਰੇ ਵਿੱਚ ਆ ਜਾਵੇ, 'immediately on reading the letter (on the reading of the letter) let him come into Bír Singh's

tent'; ਜੁਣਦੇ ਸਾਰ ਹੀ ਰਾਣੀ ਮੂਰਛਾ ਖਾ ਡਿਗੀ, 'immediately on hearing (it) the queen fainted and fell'; ਅਸੀਂ ਦਿਨ ਚੜ੍ਹਦੇ ਹੀ ਤੁਰਾਂਗੇ, 'we will start at daybreak' ('as soon as the day rises'); ਬਲਾਂਗਾ ਹੁੰਦੇ ਸਾਰ, 'as soon as it was (or 'is') morning'. Sometimes the participle is governed by the postposition ਨਾਲ਼, which strengthens the idea of immediateness of the action. Thus, ਪਰਸਾਦ ਮੂੰਹ ਪਾਵਦਿਆਂ ਨਾਲ਼ ਹੀ ਕੋਢੇ ਦੇ ਕਪਾਟ ਖੁੱਲ੍ਹ ਗਏ, 'in the very act of putting the food (which Nānak gave him) into his mouth Kaudā's mind opened out',\* or 'no sooner had he put the food into his mouth than &c.'

(4) If the subject of the principal verb is different from that to which the action of the participle is referred the latter must usually be put in the Genitive case. The first and second personal pronouns plural however may take the oblique forms ਅਸਾਂ and ਤੁਸਾਂ without the genitive suffix. If the subject of the participle denotes an inanimate thing the genitive suffix is often unexpressed.

Ex. ਨਾਨਕ ਦੇ ਉੱਥੇ ਰਹਿੰਦਿਆਂ ਕਈਆਂ ਲੋਕਾਂ ਨੂੰ ਪਰਮੇਸੁਰ ਦਾ ਨਾਉਂ ਪ੍ਰਾਪਤ ਹੋਇਆ, 'while Nānak remained there a number of people obtained the name of God';† ਦਿਨ ਹੁੰਦੇ ਹੁੰਦੇ ਚੱਲਿਯੋ, 'let us go while it is day.'‡

a. The participle may be followed by ਨੂੰ. Ex. ਅਸਾਂ ਦੇਖਦੇ ਨੂੰ ਉਹ ਉਡ ਗਿਆ, 'while I was looking it flew away,'

\*Lit., 'Kaudā's skulls opened,' i. e., the veil that was over his intellect fell off and he saw his own degraded condition (he was a demon), and the excellency of Nānak's character as they really were. It is needless to add that as a result he became a devoted follower of the Gurū.

† That is, were instructed in the true knowledge of God.

‡ ਹੁੰਦੇ ਹੁੰਦੇ, when used without a noun means 'gradually' or 'in the course of time.' Thus, ਹੁੰਦੇ ਹੁੰਦੇ ਸਭ ਮੁੱਕ ਗਿਆ, 'gradually (or 'in course of time) it was all used up' ਹੁੰਦੇ ਹੁੰਦੇ ਉਹ ਦੇ ਚਾਰੇ ਪੁੱਤ ਮਰ ਗਏ, 'in the course of time his four sons died.'

and the subject may be left to be supplied ; as, *ਟੋਲਦੇ ਟੋਲਦੇ ਨੂੰ ਦੁਪਹਿਰਾ ਆ ਗਿਆ*, 'as I (he, she, &c.) went on searching noon came.'

b. This same form of expression may again sometimes be rendered by the phrase, 'by the time,' &c. Ex. *ਮੇਰੇ ਜਾਂਦਿਆਂ ਨੂੰ ਉਹ ਮਰ ਜਾਉ*, 'he will die by the time I get there,' which is the same thing as saying, 'while I am going he will die.' *ਅਸਾਂ ਜਾਂਦਿਆਂ ਨੂੰ ਤਾਂ ਖਾਇ ਲੈਸੀ*, 'by the time we get there (or 'while we are going') he will eat him'.\*

(5) The Imperfect participle is often idiomatically employed in the oblique form singular with words denoting *time* or *place*, to specify the *time when*, the *direction* &c. Ex. *ਸੂਰਜ ਡੁਬਦੇ ਵੇਲੇ*, 'at sun set,' lit., 'at the time of the sun's sinking'; *ਚੜ੍ਹਦੇ ਪਾਸੇ*, 'towards the rising' (of the sun) ; *ਮਰਦੀ ਵੇਰੀਂ*, 'at the time of death.'

(6) To express time *till when* the participle may be followed by the postposition *ਤਾਈਂ* or *ਤੋੜੀ*, &c., and the subject be put in the Genitive case, or, if the first or second personal pronoun, in the oblique form *ਅਸਾਂ* *ਤੁਸਾਂ*, Ex. *ਅਸਾਂ ਆਉਂਦਿਆਂ ਤੋੜੀ ਕੰਮ ਚਲਾਈਂ*, 'keep the work going till I come.'

(7) The same construction, with *ਤਾਈਂ*, *ਤੋੜੀ*, &c., when the principal verb is in the absolute Future denotes time *by when*. Thus in the examples given under (4) b, for *ਜਾਂਦਿਆਂ ਨੂੰ* we may substitute *ਜਾਂਦਿਆਂ ਤਾਈਂ* or *ਜਾਂਦਿਆਂ ਤੋੜੀ* or *ਜਾਂਦਿਆਂ ਤੀਕੁ*, without in any degree altering the sense.

\* Of Nānak's two companions Bālā and Mardānā, the latter had gone to a place nine kos distant where he fell into the hands of the demon Kaudā who forthwith prepared to devour him. Nānak knowing what had happened proposed to Bālā that they go to his rescue, to which Bālā replied as in the text. For the form ਲੈਸੀ of the Future the reader may refer to 127.



(8) Time *by* or *at* which is also very idiomatically expressed by the Perfect participle in the Ablative case, agreeing in gender with some noun denoting time.

Ex. ਜੰਝ ਪਈ ਤੇ ਘਰ ਜਾਣਾ ਹੈ, 'I must go home by evening'; ਪਹਿਰ ਦਿਨ ਚੜ੍ਹੇ ਤੇ ਤੁਰਾਂਗੇ, 'we shall start in the middle of the forenoon,' lit., 'a watch of the day having risen'; ਜਾਂ ਪੰਜ ਛੀ ਘੜੀ ਰਾਤ ਗਈ ਥੀਂ ਚੰਦਰਮਾ ਦੇਉਤਾ ਚੜ੍ਹ ਖਲੋਂਦਾ ਹੈ, 'when five or six hours of the night having passed the moon god rises,' lit., 'when by the time five or six hours of the night have passed the moon god rising stands.'

(9) Again with the word denoting the agent of the action in the Dative case either participle may be idiomatically used in the oblique form singular or plural, with or without ਨੂੰ to express *time elapsed*. The Imperfect participle is employed when it is intended to represent the action as *in progress* during the period specified, and the Perfect participle, if to represent it as *completed*.

Ex. ਉਹ ਨੂੰ ਕਿਰਤ ਕਰਦੇ ਕਰਦੇ ਦੋ ਵਰਹੇ ਬੀਤੇ, he worked for two years, 'lit.' 'to him working two years elapsed'; ਮੈਂ ਨੂੰ ਇਹ ਦਵਾਈ ਪੀਂਦਿਆਂ ਨੂੰ ਚਾਰ ਮਹੀਨੇ ਹੋ ਗਏ, 'I have been taking this medicine for four months'; ਮੈਂ ਨੂੰ ਆਏ ਆਏ ਚਾਰ ਵਰਹੇ ਹੋ ਗਏ, 'it is four years since I came here,' lit., 'to me having come here four years have happened'; ਮੈਂ ਨੂੰ ਇਸ ਨਗਰ ਵਿੱਚ ਆਇਆਂ ਨੂੰ ਚਾਰ ਪੰਜ ਘੜੀਆਂ ਹੀ ਹੋਈਆਂ ਹਨ, 'it is only four or five hours since I came into this town.'

a. In this construction too the subject is often unexpressed.

Ex. ਜਾਂ ਉੱਥੇ ਰਹਿੰਦੇ ਨੂੰ ਛੇ ਮਹੀਨੇ ਗੁਜਰੇ, 'when I (he, she, &c.) had stayed there six months,' lit., 'when six months had passed to me staying there'; ਤੈਂ ਨੂੰ ਘੱਲਿਆਂ

ਦੋ ਵਰਹੇ ਹੋਏ ਹਨ, 'it is two years since I sent you.'

b. Sometimes the Dative case suffix is placed after the participle only, and the noun or pronoun appears simply in the oblique form.

Ex. ਅਸਾਂ ਪੜ੍ਹਦਿਆਂ ਨੂੰ ਚਿਰ ਹੋ ਗਿਆ ਹੈ, 'we have been reading for a long time'; ਉਸ ਗਏ ਨੂੰ ਅੱਜ ਸੱਤ ਵਰਹੇ ਹੋਏ, 'it is today seven years since he went'; ਜਾਂ ਮੁਰਦੇ ਮਰੇ ਨੂੰ ਚਾਰ ਬਰਸ ਹੋ ਜਾਣ, 'when the deceased has been dead four years.'

(10) The Perfect participles of the auxiliary verb ਹੋਣਾ, and of the verbs ਬੀਤਣਾ and ਗੁਜਰਨਾ, 'to pass,' are used in the plural with a noun in the Nominative case to denote time elapsed.

Ex. ਚਾਰ ਵਰਹੇ ਹੋਏ ਮੈਂ ਕਲਕੱਤੇ ਗਿਆ, 'four years ago I went to Calcutta'; ਕਈ ਦਿਨ ਬੀਤੇ ਉਹ ਫੇਰ ਆਇਆ, 'several days having passed (or 'several days ago') he came again.'

(11) According to a very common idiom the Perfect participle absolute when used to express simple state and condition, or continued action, if derived from a transitive verb, is put in the form of the feminine singular, though the noun qualified by it be in the masculine gender. This must often be translated by the preposition 'with,' or by some English phrase.

Ex. ਕੋਈ ਜਣਾ ਸੰਗਤਰੇ ਲਈ ਬਾਹਰ ਖੜਾ ਹੈ, 'some person is standing outside with oranges'; ਉਹ ਸਦਾ ਸਸਤ੍ਰ ਧਾਰੀ ਰਹਿੰਦਾ ਹੈ, 'he always remains with sword girt,' lit., 'with sword taken,' or 'assumed.'

a. Often the final vowel of the participle takes *bindi*.

Ex. ਉਹ ਕੱਪੜੇ ਉਤਾਰੀਂ ਬੈਠਾ ਹੈ, 'he is sitting with his clothes off'; ਕੋਈ ਮਨੁੱਖ ਭਾਰ ਸਿੱਟੀਂ ਖੜਾ ਸੀ, 'some man was standing with a load thrown (down)'; ਤਸੀਂ ਹੱਥ ਬੰਨ੍ਹੀ

ਕਿਉ ਖੜੇ ਹੋ, 'why are you standing with (your) hands folded' ?

b. The oblique masculine form of the participle is used in the same way, but this idiom is rather Hindí than Panjábí.' Ex. ਕੋਈ ਸਜਤ ਧਾਰੇ ਉਸ ਦੀ ਡੇਉਢੀ ਪੁਰ ਬੈਠਾ ਸਾ, 'someone with sword girt was sitting at his threshold.'

#### NOMINAL COMPOUNDS.

ਹਉਕਾ ਭਰਨਾ, 'to sigh.'

ਮੁਰਛਾ ਖਾਣੀ, 'to faint.'

ਪ੍ਰਾਪਤ ਕਰਨਾ, 'to gain,' 'to acquire,' 'to obtain.'

ਮੈ ਨੂੰ ਪ੍ਰਾਪਤ ਹੋਇਆ, 'it was gained by me,' 'I gained,' 'obtained.'

ਛਾਲਾ ਪੈਣਾ, 'to be blistered.'

ਰੋਲਾ ਪਾਉਣਾ, }  
ਰੋਲੀ ਪਾਉਣੀ, } 'to make a disturbance' or 'an uproar.'

\* \* \* \* \*

#### NOTE.

298. A peculiar form of the Imperfect participle absolute is sometimes met with, ending in ਏਂ, as in the following example from the *Janam Sakhí*; ਤਾਂ ਨਾਨਕ ਜੀ ਸੁਣਦੇ ਹੀ ਉੱਠ ਏੜਿਆ। ਜਾਂਦੇ ਹੀ ਕਾਲੂ ਦਿਆਂ ਪੈਰਾਂ ਤੇ ਢਹਿ ਪਇਆ, 'then Nának on hearing (it) rose and ran. On going he immediately fell at Kálú's feet,' lit., 'falling fell,' i. e., fell down. This form is doubtless to be connected with the Sindhí Imperfect participle which ends in ਏ.

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## CHAPTER XXXIX.

## NOUN OF AGENCY.—GERUND.

299. From any verb may be formed a Noun of Agency, or as it has also been called, a Substantive participle, by adding to the oblique form of the infinitive the suffix ਵਾਲਾ,\* fem., ਵਾਲੀ. As its name implies, it denotes the agent of the action expressed by the verb from which it is derived. Thus, from ਲਿਖਣਾ, 'to write,' is formed ਲਿਖਣੇਵਾਲਾ, or, dropping the final vowel of the infinitive, ਲਿਖਣਵਾਲਾ, 'a writer'; from ਬੋਲਣਾ, 'to speak,' ਬੋਲਣਵਾਲਾ, 'a speaker,' &c. When two nouns of agency occur in juxtaposition the suffix is expressed only with the last; as, ਆਉਣ ਜਾਣਵਾਲੇ, 'people who are coming and going,' lit., 'comers and goers.'

300. The object is generally put in the Genitive case if it is definite, and the Nominative if it is indefinite. Ex. ਇਸ ਬਾਜੇ ਦਾ ਬਜਾਉਣਵਾਲਾ ਕੌਣ ਹੈ, 'who is the player on this instrument'? but ਕੋਈ ਬਾਜਾ ਬਜਾਉਣਵਾਲਾ ਆਉਂਦਾ ਹੈ, 'some musician (player on an instrument) is coming'; ਐਸ ਰੋਟੀ ਦੀ ਪਕਾਉਣਵਾਲੀ ਕਿੱਥੇ ਹੈ, 'where is the woman who baked this bread'? ਐੱਥੇ ਰੋਟੀ ਪਕਾਉਣਵਾਲੀ ਕੋਈ ਹੈ, 'is there any woman here who bakes bread'?

301. Often it has a future signification, denoting what is or was on the point of taking place; as, ਮੈਂ ਜਾਣਵਾਲਾ ਸੀ, 'I was about to go,' lit., 'I was a goer'; ਗੱਡੀ ਤੁਰਨਵਾਲੀ ਹੈ, 'the train is about to start.' Or it may sometimes be substituted for the Absolute Future even when the imminence of the action is not implied. In

\* ਹਾਰ and ਹਾਰਾ are also used, but these are Hindī rather than Panjābī, and are seldom heard in this part of the country.

this case it conveys somewhat the idea of *purpose* or *intention*. Thus, ਮੈਂ ਕੱਲ੍ਹ ਜਾਣਵਾਲਾ ਸੀ, 'I was intending to go tomorrow,' 'I was to have gone tomorrow' ; ਮੈਂ ਕੱਲ੍ਹ ਜਾਣਵਾਲਾ ਹਾਂ, 'I am intending to go tomorrow.'

*Obs.* Of the auxiliary verb, the noun of agency ਹੋਣਵਾਲਾ, always means 'that which is to be' ; as, ਹੋਣਵਾਲੀਆਂ ਗੱਲਾਂ, 'things that are to be,' in the future.

**302.** Again it is used as an adjective, to qualify a noun. Ex. ਖੁਹ ਚਲਾਉਣਵਾਲਿਆਂ ਜੱਟਾਂ ਨੇ ਆਖਿਆ, 'the Jats who were working the well said' ; ('the Jats who were making the well go.') ਮੈਂ ਤੈ ਨੂੰ ਇੱਕ ਹਸਾਉਣਵਾਲੀ ਗੱਲ ਦੱਸਾਂ, 'shall I tell you something that will make you laugh' ? lit., 'a causing-to-laugh thing.' When so used it not unfrequently loses entirely the idea of agency, and denotes the *fitness* or *suitableness* of the thing signified by the qualified noun for what is expressed by the verb to which the suffix ਵਾਲਾ is attached ; as, ਖਾਣਵਾਲੀ ਚੀਜ਼, 'a thing fit to eat' ; ਸੁਣਨਵਾਲੀ ਗੱਲ, 'a thing fit to hear,' or 'worth hearing.' The context always makes it sufficiently clear when it is to be understood in this sense.

**303.** This same termination may be added to any noun in the oblique form to convert it into an adjective conveying more or less the idea of *possession* of the thing denoted by the noun, or something related to it.

Ex. ਮੈਂ ਇੱਕ ਦੁੱਧਵਾਲੀ ਗਾਈਂ ਮੁੱਲ ਲਈ, 'I bought a milch cow' ; ਉਹ ਸੱਪਾਂਵਾਲੀ ਗੱਲ ਮੈਂ ਨੂੰ ਸੁਣਾਉ, 'tell me that story about the snakes,' that snake story' ; ਮਲੌਧਵਾਲਾ ਸਰਦਾਰ, 'the Malaudh Sardár,' the Sardár who lives at Malaudh' ; 'ਦਿਹਲੀਵਾਲਾ ਪਾਤਸ਼ਾਹ, 'the king of Delhi' ; ਫੁੱਲਾਂਵਾਲੇ ਬੂਟੇ, 'flowering shrubs,' &c.

Sometimes the qualified noun is not expressed,

in which case ਵਾਲਾ has the force of 'man,' 'person, or something similar.

Ex. ਉਹ ਟੋਕਰੀਵਾਲਾ ਕਿੱਥੇ ਗਿਆ, 'where did that man with the basket go' ? ਆਉ ਉੱਥੇ ਚੱਲਿਯੋ ਜਿੱਥੇ ਉਹ ਲਾਲ ਟੋਪੀਵਾਲਾ ਬੈਠਾ ਹੈ, 'come let us go over there where that man with the red cap is sitting.'

**304.** Sometimes the termination is ਵਾਲਾ, as in the following ; ਏਹ ਸਭੇ ਗਾਉਂਦੇ ਤਾਂ ਠੀਕ ਹਨ ਪਰ ਕੱਕਰਵਾਲੇ ਬਾਹਮਣ ਨਾਲੋਂ ਘੱਟ, 'these all indeed sing well, but not like (but less than) the Kakkar brahman,' i. e., the brahman who lives in Kakkar.

**305.** The Gerund is identical in form with the Perfect participle, except that in the case of verbs having the Perfect participle irregular the gerund usually adheres to the regular form. Thus, of ਜਾਣਾ, 'to go,' the participle is ਗਿਆ, but the gerund ਜਾਇਆ ; of ਖਾਣਾ, 'to eat,' the participle is ਖਾਧਾ, but the gerund ਖਾਇਆ, &c.\*

**306.** The Gerund is seldom used in the Nominative case, except in the construction of certain classes of compound verbs, to be noted hereafter. In the oblique cases, which are of very common occurrence, it is inflected like the participle, to ਏ and ਏਯਾਂ in the masculine, and ਏੀ and ਏਯਾਂ in the feminine, singular and plural. It expresses in the abstract the action denoted by the verb, and may therefore in the oblique cases very often be used interchangeably with the infinitive which also has the force of a verbal noun. Thus, we may say ਉਸ ਦੇ ਮਰੇ ਤੇ ਮੈਂ ਨੂੰ ਵਡਾ ਸੋਗ ਹੋਇਆ or ਉਸਦੇ ਮਰਨੇ ਤੇ, &c., 'I was much grieved at his death,' lit., 'by his

\* This rule is not invariable, the gerund of ਜਾਣਾ in the oblique cases, and of ਖਾਣਾ and other irregular verbs being met with sometimes in the same form as the participle.



dying there was much grief to me.'

**307.** There is this peculiarity about the use of the gerund in the oblique form, that it is apparently a matter of indifference whether the singular or the plural is employed, and also that in the Ablative the case suffix is omitted as often as it is expressed, especially in the plural.

Ex. ਧਿਆਨ ਕਰੇ ਤੇ ਮੈ ਨੂੰ ਤਿੰਨ ਲੋਕ ਨਜ਼ਰੀ ਆਉਂਦੇ ਹਨ, 'by meditation (meditating) I have a view of three worlds.' In another passage of the *Janam Sākhī* the same sentence occurs in this form ; ਧਿਆਨ ਕਰਿਆ ਤੇ ਤਿੰਨ ਲੋਕ ਨਜ਼ਰੀ ਆਉਂਦੇ ਹਨ. Again, as illustrating the omission of the suffix ; ਧ੍ਰੁਵ ਦੇ ਆਇਆਂ (ਤੇ) ਸਾਰੇ ਦੁਖ ਦੂਰ ਹੋ ਜਾਣਗੇ, '(by) Dhruv's coming all sorrows will vanish' ; ਇਸ ਪੋਥੀ ਦੇ ਪੜ੍ਹਿਆਂ, 'by reading this book,' or 'by the reading of this book'. Further examples illustrating the use of the Gerund are as follows ; ਤੁਹਾਡੇ ਗਏ ਪਿੱਛੇ, 'after your going' ; ਮਰਦਾਨੇ ਦੇ ਕਹੇ ਮੁਜ਼ਬ, 'according to the saying of Mardáná,' i. e., 'as Mardáná said' ; ਇਹ ਕੋਈ ਕੰਮ ਨਜ਼ੂਮੀਆਂ ਦੇ ਪੁੱਛੇ ਬਿਨਾ ਨਹੀਂ ਕਰਦਾ ਜਾ, 'this (man) engaged in no work without asking the astrologers,' 'without the asking of the astrologers' ; ਇਸ ਜਨੇਊ ਪਾਏ ਬਿਨਾ ਭ੍ਰਿਸ਼ਟ ਹੈ, 'without the putting on of this sacred thread he is unclean,' i. e., 'unless it be put on,' &c. And in the Nominative case ; ਉਹ ਮੇਰਾ ਕਿਹਾ ਨਹੀਂ ਮੰਨਦਾ, 'he does not mind what I say' ('my saying') ; ਪੁਤ੍ਰਾਂ ਦਾ ਪੜ੍ਹਿਆ ਸੁਣ ਲੈ, 'listen to the reading of (your) sons,' or 'to what your sons have read.'

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## CHAPTER XL.

EXTENSION OF THE PERFECT TENSES BY THE INSERTION  
OF ਹੋਇਆ—CONSTRUCTIONS WITH THE  
GENITIVE CASE.

**308.** A common variation of the present Perfect, Past Perfect, and Future Perfect tenses is effected by inserting ਹੋਇਆ between the participle and the auxiliary.

Ex. ਮੇਰੇ ਦਿਵਾਨ ਨੇ ਇਨ੍ਹਾਂ ਪਖੀਰਾਂ ਨਾਲ਼ ਵਡਾ ਜੁਲਮ ਕੀਤਾ ਹੋਇਆ ਹੈ, 'my steward has practiced great oppression on these fakeers'; ਹਯਾਤ ਖਾਂ ਦੀ ਤੀਮੀ ਨੇ ਪਹਿਲਾਂ ਹੀ ਨਾਨਕ ਪੁਰ ਪਤੀਜੀ ਹੋਈ ਸੀ, 'the wife of Hayát Khān had from the very first believed on Nának.'

**309.** With regards to this, Beams says, "There is perhaps implied the idea of the action having been performed some time ago and being still in force, so that it harmonized with the usually continuative meaning of *ho* as an auxiliary in Panjábí." There is no doubt that very often this is the force of ਹੋਇਆ when so used. Thus, ਮੈਂ ਉਸ ਨੂੰ ਘੱਲਿਆ ਹੋਇਆ ਹੈ not only means, 'I have sent him,' but also implies that he has not yet come back. ਉਸ ਨੇ ਬਹੁਤ ਸਾਰਿਆਂ ਬਾਹਮਣਾਂ ਨੂੰ ਕੈਦ ਕੀਤਾ ਹੋਇਆ ਸਾ, 'he had imprisoned many brahmans,' and they were still incarcerated at the time spoken of. ਇੱਕ ਕਾਲੇ ਨਾਗ ਨੇ ਉਸ ਦੇ ਮੁੱਖ ਪੁਰ ਫਣ ਖੋਲ੍ਹਕੇ ਛਾਇਆ ਕੀਤੀ ਹੋਈ ਸੀ, 'a black serpent having spread its hood had overshadowed his face', and continued in that position. Without ਹੋਈ in this sentence the bare fact would be stated that the serpent had raised its hood over him. The insertion of it presents the situation as it was after the action of

the serpent in spreading its hood. Although it is impossible to express in English the precise shade of meaning which is produced by the use of this participle, it should be borne in mind that its general effect is always to divert attention from the act expressed by the verb, to the position of affairs following it. Thus in the example given above, ਮੈਂ ਉਸ ਨੂੰ ਘੱਲਿਆ ਹੋਇਆ ਹੈ, the mind of the hearer is occupied not so much with the act of the sender as with the fact of the messenger, or whoever he is, being away. Again in the following, ਨਾਰਿਦ ਮੁਨਿ ਕੋਲੋਂ ਰਾਜੇ ਨੇ ਪ੍ਰਭੂ ਦਾ ਹਾਲ ਪੁੱਛਿਆ ਹੋਇਆ ਸਾ, 'the rájá had asked the sage - Nárid concerning the condition of Dhruv,' the impression left on the mind was not so much that the rájá had made the inquiry, as that as a result of that inquiry he was acquainted with Dhruv's condition. I should therefore say that not only is the action in this construction represented as being still in force, which is true sometimes only, but the prominent thing is the effect or situation following the act, rather than the act itself.

**310.** Note the following idiomatic uses of the Genitive case.

(1) Governed by a Perfect participle it denotes the *instrument*, or *cause*, or *author*.

Ex. ਬਿਪਤਾ ਦਾ ਮਾਰਿਆ ਹੋਇਆ, 'stricken with misfortune'; ਅਨੰਦ ਬਾਣੀ ਉਸ ਦੀ ਰਚੀ ਹੋਈ ਹੈ, 'the *Anand Bāni*\* was (lit., 'is having been') composed by him'; ਪਾਤਸ਼ਾਹ ਆਪਣੇ ਭਾਈ ਦਾ ਕੱਢਿਆ ਹੋਇਆ ਲਹੌਰ ਵੱਲ ਆਇਆ, 'the king expelled by his brother came towards Lahore.

a. To this construction must be referred the common use of the Perfect participle of the verb ਮਾਰਨਾ,

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\*The name of a section of the *Granth*.



‘to strike,’ as a postposition signifying ‘by,’ ‘by reason of.’ It takes the oblique form masculine, and often stands before the noun it governs. Ex., ਨਾਨਕ ਮਾਰੇ ਗਰਮੀ ਦੇ ਘਬਰਾਕੇ ਦਰਖਤ ਹੇਠ ਸੁੱਤਾ ਪਿਆ ਸੀ, ‘Nának being distressed by reason of the heat was lying asleep under a tree’; ਕਰੋਧ ਦੇ ਮਾਰੇ, ‘by reason of anger.’ In the following however the participle is used in its proper sense of ‘stricken,’ and agrees with its noun; ਕੁੜੀਆਂ ਡਰ ਦੀਆਂ ਮਾਰੀਆਂ ਭੱਜ ਗਈਆਂ, ‘the girls stricken with fear ran away.’

(2) It is used to denote *age*.

Ex. ਉਹ ਪੰਦਰਾਂ ਵਰਿਹਾਂ ਦਾ ਹੈ, ‘he is fifteen years old’; ਜਾਂ ਨਾਨਕ ਨੌਆਂ ਬਰਸਾਂ ਦਾ ਹੋਇਆ, ‘when Nának was nine years old.’

(3) It denotes the *value* of a thing.

Ex. ਚਾਰ ਅੱਠੇ ਦਾ ਆਟਾ, ‘four annas worth of flour’; ਜੇ ਕੋਈ ਇਹ ਦਾ ਤਿੰਨ ਹਜ਼ਾਰ ਰੁਪਈਆ ਬੀ ਦੇਵੇ, ‘if anyone should give even three thousand rupees for this’; ਵੀਹਾਂ ਰੁਪਈਆ ਦਾ ਮਾਲ, ‘goods worth twenty rupees.’

(4) It denotes *nationality*.

Ex. ਕੌਮ ਦਾ ਪਠਾਣ, ‘a Pathán by nationality’; ਜਾਤ ਦਾ ਮਿਰਾਸੀ, ‘a Mirásí by caste’; ਗੋਤ ਦਾ ਚੋਣਾ, ‘a Choná by clan.’

(5) It denotes the *material* of which a thing is made.

Ex. ਕਪਾਹ ਦਾ ਸੂਤ, ‘a cotton thread’; ਮਿੱਟੀ ਦਾ ਭਾਂਡਾ, ‘an earthen vessel’; ਸੋਇਨੇ ਦੀ ਛਾਪ, ‘a gold ring.’

(6) It denotes *origin* or *source*.

Ex. ਕਾਬੁਲ ਦਾ ਘੋੜਾ, ‘a Kábulí horse’; ਬਲਾਇਤ ਦਾ ਮਾਲ, ‘English goods,’ ‘foreign goods.’

(7) That by which an *oath* is taken is put in the Genitive case.

Ex. ਸਹੁ ਗੁਰੂ ਦੀ, 'by the Gurú'; ਮੈ ਨੂੰ ਭਰਾ ਦੀ ਸਹੁ, 'by (my) brother,' lit., 'to me (is) the brother's oath.'

(8) Some adjectives expressing *wish* or *desire* are construed with the Genitive of the thing wished for, &c.

Ex. ਰੋਟੀ ਦਾ ਭੁੱਖਾ, 'hungry for bread'; ਪਾਣੀ ਦਾ ਤਿਹਾਇਆ, 'thirsty for water'; ਮਾਯਾ ਦਾ ਲੋਭੀ, 'covetous of wealth.'

(9) The *attributive* Genitive, qualifying the noun in various senses.

Ex. ਕਿੱਕਰ ਦਾ ਪੇੜ, 'a Kikkar tree'; ਅੰਬ ਦਾ ਬੂਟਾ, 'a mango tree'; ਲਹੌਰ ਦੀ ਸੜਕ, 'the Lahore road'; ਗੁਰਮੁਖੀ ਦੀ ਪੋਥੀ, 'a Gurmukhí book'; ਗਾਜਰਾਂ ਦਾ ਬੀਉ, 'carrot seed.'

(10) Genitive of *distribution*.

Ex. ਰੋਜ਼ ਦੇ ਰੋਜ਼, 'day by day'; ਮਹੀਨੇ ਦੇ ਮਹੀਨੇ, 'month by month'; ਉੱਥੇ ਬਰਸ ਦੇ ਬਰਸ ਵਡਾ ਭਾਰੀ ਮੇਲਾ ਲੱਗਦਾ ਹੈ, 'each year a very great melá assembles there.'

(11) The verb ਮਾਰਨਾ, 'to strike,' &c., when the instrument is mentioned usually takes its object in the Genitive case, and in the perfect tenses agrees in gender and number with the noun denoting the instrument.

Ex. ਉਸ ਨੇ ਮੇਰੀ ਜੁੱਤੀ ਮਾਰੀ, 'he struck me with a shoe'; ਉਸ ਨੇ ਮੇਰੀਆਂ ਚਾਰ ਜੁੱਤੀਆਂ ਮਾਰੀਆਂ, 'he struck me four times with a shoe,' lit. 'with four shoes'; ਮੁੰਡਿਆਂ ਸਾਡੀਆਂ ਇੱਟਾਂ ਮਾਰੀਆਂ, 'the boys threw bricks at us,' 'pelted us with bricks.'

311. When it can readily be supplied there is frequently an ellipsis of the noun governing the Gen. case.

Ex. ਮੇਰੀ (ਗੱਲ) ਸੁਣ, 'listen to what I say,' lit. 'listen to my (word)'; ਨਾਨਕ ਨੇ ਕਿਸੇ ਦੀ (ਗੱਲ) ਨਾ ਮੰਨੀ, 'Nának did not mind what anyone said'; ਉਹ ਦੇ (ਘਰ) ਦੇ ਕੰਨਿਆਂ ਹੋਈਆਂ

ਜਨ, 'in his (house) there were two daughters (born)', i. e. he had two daughters ; ਮੇਰੇ ਇਕ ਪੁੱਤ ਜੰਮਿਆ, 'a son was born in my (house) ; ਨਾਨਕ ਦੇ ਘਰ ਦੇ ਸੁਣਕੇ ਆਏ, 'Nának's (folks) hearing (it) came.', lit., 'the (people) of Nának's house hearing came.'

### NOMINAL COMPOUNDS.

ਜਾਹਰ ਕਰਨਾ, } 'to make manifest,' or 'known,' to de-  
ਪਰਗਟ ਕਰਨਾ, } clare,' 'inform.'

ਅਬਾਦ ਕਰਨਾ, 'to found' (a town, &c) to render prosperous,' 'to occupy.'

ਕੰਠ ਕਰਨਾ, 'to commit to memory.'

ਇਹ ਮੇਰਾ ਕੰਠ ਹੈ, 'I know this by heart.'

\* \* \* \* \*

### NOTE.

312. With regard to the ellipsis of the noun governing the Genitive case Kellogg, (§ 697) says that in such a sentence as that quoted in the text, ਮੇਰੇ ਇਕ ਪੁੱਤ ਜੰਮਿਆ, native grammarians deny that there is any ellipsis. He says, "The practical rule for the use of this would seem to be this. Wherever, in English idiom, possession must be expressed by a verb, as, e.g., 'to have,' the Hindí Genitive in *ਏ* must be used whatever may be the gender of the following noun ; but when in English, the possessive case must be employed, then Hindí idiom demands the Genitive with *ਕਾ*, *ਕੇ* or *ਕੀ* (Panj., *ਦਾ*, *ਦੇ*, *ਦੀ*). Thus, 'it is my be son' must be rendered in Hindí, ਮੇਰਾ ਪੁੱਤ ਹੈ ; but 'I have a son,' ਮੇਰੇ ਪੁੱਤ ਹੈ." He suggests that this *ਕੇ* of the possessive probably only chances to be identical in form with the oblique masculine inflection *ਕੇ* (Panj. *ਦੇ*); and, in fact, has arisen from another modification of the Sanskrit participle *Kṛita*. I hesitate to call in question an explanation offered by so good an authority as Dr. Kellogg, but considering the fact that the governing word is often omitted in other idioms, as, e. g., ਘਰ ਦੇ, '(people) of the house,' i. e., 'family' ; ਉਸ ਨੇ ਕਿਸੇ ਦੀ ਨਾ ਮੰਨੀ, 'he did not mind anyone's (word),' &c., and furthermore, that in Panjábí at any rate the uninflected form of the genitive is undoubtedly used often where English idiom would employ the verb 'to have' it seems most natural to regard this as an ellipsis, and unnecessary to resort to any other explanation.



## CHAPTER XLI.

MODES OF EXPRESSING TIME.—THE PRESENT IMPERFECT  
USED IN A FUTURE OR PAST SENSE.—THE  
INDEFINITE PERFECT USED WITH REF-  
ERENCE TO A FUTURE EVENT.

313. Several forms of expression relating to the lapse of time have been noted in the Chapter on the Participle absolute. Others are as follows :—

(1) Time *since when*, or *during which*, may be expressed by the Genitive case, the genitive suffix being inflected to agree with the subject of the verb. Ex ਉਹ ਕੱਲ ਦਾ ਗਿਆ ਹੋਇਆ ਹੈ, 'he has been (is) gone since yesterday'; ਮੈਂ ਤੇ ਨੂੰ ਬਹੁਤ ਚਿਰ ਦੀ ਉਡੀਕਦੀ ਸੀ, 'I have been (was) expecting you for a long time.' The four pronominal adverbs of time ਜਦ, ਤਦ, ਕਦ and ਕਦੇ, are often used with the genitive suffix in this sense. Thus, ਜਦ ਦਾ, 'since,' 'since when'; ਤਦ ਦਾ, 'since then'; ਕਦ ਦਾ, 'since when' ? 'how long'? ਕਦੇ ਦਾ, 'for a long time.' Examples are ; ਜਦ ਦਾ ਮੈਂ ਆਇਆ, 'since (ever since) I came'; ਉਹ ਕਦ ਦੀ ਗਈ ਹੋਈ ਹੈ, 'how long (since when) has she been gone' ? ਮੈਂ ਤੇ ਨੂੰ ਉਡੀਕਦਾ ਕਦੇ ਦਾ ਸੀ, 'I have been expecting you for a long time.' The relative may be used for the correlative, usually in the intensive form, ਜਦੋ ; as, ਮੈਂ ਜਦੋ ਦਾ ਆਇਆ ਹਾਂ, 'I have been here since then,' or more literally, 'since that very time I have been come.'

(2) The same idea may be expressed by the Ablative case.

Ex. ਉਸ ਦਿਨ ਬੋਂ, 'since that day'; ਸਾਮ ਦੀ ਨਗਰੀ ਵਿੱਚ ਮੈਂ ਵੀਹਾਂ ਵਰਿਹਾਂ ਤੇ ਵਸਦਾ ਸਾ, I was living in the town of

Sám for twenty years.'

*a.* There is practically little difference between these two forms of expression, but when the Ablative is used the mind looks back to the starting point of the interval named, while in the Genitive construction the interval itself rather is the prominent thing.

*b.* In accordance with a common idiom, when speaking of an interval either of time or of space both limits of which are defined, the starting point is put in the Ablative case followed by the conjunctive participle of the verb ਲੈਣਾ or ਲਾਉਣਾ. The word denoting the termination of the interval is governed by the postposition ਤਾਈਂ, ਤੋੜੀ, ਤੀਕੁ or some equivalent.

Ex. ਸੰਧਯਾ ਤੇ ਲੈ ਸਵੇਰ ਤੀਕੁ, 'from evening till morning'; ਸਵੇਰੋਂ ਲਾਕੇ ਦੁਪਹਿਰ ਤਾਈਂ, 'from early morning till noon'; ਸਿਰ ਥੋਂ ਲਾ ਪੈਰਾਂ ਤੀਕੁ, 'from head to foot.'

(3) The interval *after* or *within* which an event is to occur is expressed by the Dative case.

Ex. ਇੱਕ ਮਹੀਨੇ ਨੂੰ ਅਸੀਂ ਆ ਜਾਵਾਂਗੇ, 'I will come in a month'; ਪੰਜਾਂ ਸੱਤਾਂ ਬਰਸਾਂ ਨੂੰ ਤੂੰ ਬੀ ਜਾਣ ਜਾਮੇਂਗੀ, 'in five or seven (or, as we should say, 'five or six') years you too will find out.'

(4) A word denoting the time *by* or *within* which an event will occur is also construed with the postposition ਤਾਈਂ, or one of its equivalents.

Ex. ਜੇ ਪੰਦਰਾਂ ਦਿਨਾਂ ਤਾਈਂ ਬਰਖਾ ਨਾ ਪਵੇ ਤਾਂ ਹਾੜੀ ਸੁੱਕ ਜਾਊ, 'if it does not rain within fifteen days the crop will dry up'; ਮੈਂ ਪੰਦਰਾਂ ਤਰੀਕ ਤਾਈਂ ਜਾਣਾ ਹੈ, 'I must go by the fifteenth of the month.'

(5) The expression 'meanwhile' is rendered by ਇਤਨੇ (ਇੰਨੇ, ਐਨੇ) followed by ਵਿੱਚ, ਨੂੰ, or ਚਿਰ ਨੂੰ.

Ex. ਇਤਨੇ ਵਿੱਚ ਉਹ ਆ ਗਿਆ, 'meanwhile he came';

ਐ-ਨੇ ਨੂੰ ਇੱਕ ਬੁੱਢੇ ਨੇ ਆਣਕੇ ਆਪਣੇ ਪੁੱਤ ਨੂੰ ਆਖਿਆ, 'meanwhile an old man came and said to his son'; ਇਤਨੇ ਵਿੱਚ ਨੌਕਰਾਂ ਨੂੰ ਨਾਲ ਲਈ ਨੂਰਭਰੀ ਉੱਥੇ ਆ ਨਿੱਕਲੀ, 'meanwhile with (her) servants Nurbhari arrived there.'

**314.** The present Imperfect tense is used for the Future when the action is conceived of as immediately to follow.

Ex. ਮੈਂ ਆਉਂਦਾ ਹਾਂ, 'I am coming'; ਮੈਂ ਘਰੋਂ ਚਰਖਾ ਲਿਆਉਂਦੀ ਹਾਂ, 'I will bring a spinning wheel from the house'; ਅਸੀਂ ਨਹੀਂ ਦੱਸਦੇ ਕਿਸੇ ਹੋਰ ਤੇ ਜਾਕੇ ਪੁੱਛ, 'I will not tell, go and ask someone else.'

**315.** So also it is used to denote past action in progress to the present time.

Ex. ਪਰਸੋਂ ਦਾ ਮੈਂ ਉਹ ਨੂੰ ਉਡੀਕਦਾ ਹਾਂ, 'I have been expecting him since the day before yesterday' (and am doing so still); ਜਿੰਦਣ\* ਤੇ ਮੈਂ ਕੋਠੇ ਉੱਤੇ ਡਿਗਿਆ ਮੇਰਾ ਸਿਰ ਦੁਖਦਾ ਹੈ, 'since the day I fell off the roof my head has been aching'.

**316.** The Indefinite Perfect is often used in the protasis of a conditional or relative sentence to express an action which though yet in the future is of past time when considered in relation to the verb in the apodosis or principal clause.

Ex. ਮੈਂ ਇੱਕ ਹੋਰ ਭਿੱਡਾ ਮੰਗਦਾ ਹਾਂ ਜੇ ਉਹ ਨਾ ਮਿਲੀ ਤਾਂ ਮਾਤਾ ਦੇ ਕੋਲ ਮੇਰਾ ਜਾਣਾ ਔਖਾ ਹੈ, 'I will ask one more favour (alms), if that is not obtained it will be difficult for me to go to my mother,' (my going to my mother is difficult); ਜੇ ਮੈਂ ਦਸ ਬੀ ਦਿੱਤਾ ਤਾਂ ਤੂੰ ਕੀ ਸਮਝ ਲਮੇਂਗੀ, 'even if I told (you) what would you understand' ?

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\* ਜਿੰਦਣ. The demonstrative, relative, and interrogative pronouns, in the oblique forms ਉਸ, ਜਿਸ and ਕਿਸ, by dropping ਸ and taking *adhik* in its place coalesce with the word ਦਿਨ to form ਉਂਦਿਨ, ਜਿੰਦਿਨ, ਕਿੰਦਿਨ, which are commonly pronounced ਉਂਦਣ, ਜਿੰਦਣ, ਕਿੰਦਣ.



## CHAPTER XLII.

THE DATIVE CASE.—THE ABLATIVE CASE.—PRONOUNS  
IN APPOSITION WITH A NOUN.

**317.** The Dative case is often used to express *design* or *purpose*.

Ex. ਸਹੀਸ ਘਾਹ ਨੂੰ ਗਿਆ ਹੈ, 'the groom has gone for grass'; ਮੈਂ ਬਾਗ ਦੀ ਰਾਖੀ ਨੂੰ ਬੈਠਾ ਹਾਂ, 'I am sitting to watch the garden,' lit., 'for watching,' or 'keeping.' In the *Janam Sakhī* Muhammadan priest makes the following confession; ਜਿਸ ਵਖਤ\* ਅਸੀਂ ਜਿਸਦੇ ਨੂੰ ਗਏ ਉਸ ਵਖਤ ਸਾਡਾ ਦਿਲ ਘੋੜਿਆਂ ਨੂੰ ਗਿਆ ਸਾ, 'when (at what time) I went for prayers my heart had gone for horses,' i. e. instead of thinking of my devotions, my mind was occupied with the purpose I had of buying horses.

**318.** The infinitive is used in the Dative case in the same way. Ex. ਉਹ ਦੇਖਣ ਨੂੰ ਗਿਆ, 'he went to see'; ਨਾਉਣ ਨੂੰ ਲੋਕ ਬਹੁਤ ਆਏ ਸੇ, 'many people had come to bathe.' The case sign may be omitted; as, ਨਾਨਕ ਮਹੀਂ ਚਰਾਉਣ ਜੰਗਲ ਨੂੰ ਗਿਆ, 'Nának went to the jungle to graze the buffalo.' The meaning is different when the infinitive is followed by the substantive verb. It then denotes that the action is about to take place.† Ex. ਮੈਂ ਹੁਣੇ ਰੋਟੀ ਖਾਣ ਨੂੰ ਸੀ, 'I was just about to eat my dinner'; ਮੈਂ ਕਹਿਣੇ ਨੂੰ ਸੀ, 'I was about to say.' In this construction ਨੂੰ must be expressed.

**319.** Again the Dative is used to denote the price given or asked for a thing.

Ex. ਇਹ ਦੋ ਆਨੇ ਨੂੰ ਬਿਕਦਾ ਹੈ, 'this sells for two annas'; ਮੈਂ ਇੱਕ ਰੁਪਈਏ ਨੂੰ ਇਹ ਪੋਥੀ ਲਿਆਇਆ, 'I bought (lit., 'brought') this book for one rupee.'

\* ਵਖਤ, the Arabic for ਵੇਲਾ, 'time.'

† See § 168 (6)

a. Note the distinction between the Genitive of *value*, as explained in § 310 (3), and the Dative of *price*. The former expresses in a general way what a thing is worth, but it as well as the Dative is employed also to denote the actual price of a thing, in the following manner. The seller uses the genitive when he says what he will *take* for it, and the dative when he says what he will *give* it for. The buyer on the other hand uses the genitive when he says what he *gave* or will give, and the dative when he says for what he got it.

Ex. ਇਹ ਸਉ ਰੁਪਈਏ ਦਾ ਘੋੜਾ ਹੈ, 'this horse is worth 100 rupees.'

ਇਸ ਘੋੜੇ ਦਾ ਮੈਂ ਸਉ ਰੁਪਈਆ ਲਿਆਂਗਾ, 'I will take 100 rupees for this horse.'

ਇਹ ਘੋੜਾ ਮੈਂ ਸਉ ਰੁਪਈਏ ਨੂੰ ਦਿਆਂਗਾ, 'I will give this horse for 100 rupees.'

ਇਸ ਘੋੜੇ ਦਾ ਮੈਂ ਸਉ ਰੁਪਈਆ ਦਿੱਤਾ, 'I gave 100 rupees for this horse.'

ਇਹ ਘੋੜਾ ਮੈਂ ਸਉ ਰੁਪਈਏ ਨੂੰ ਲਿਆਇਆ,\* 'I got this horse for 100 rupees.'

**320.** The Dative also denotes *use*, as in the following ; ਇਹ ਨੂੰ ਤੁਸੀਂ ਕੀ ਕਰੋਗੇ, 'what will you do with this'? i. e., of what use will it be to you ?

**321.** With an adjective in the predicate a noun is often construed in the Ablative case to denote *that with respect to which* it is predicated.

Ex. ਸਿਰ ਤੇ ਨੰਗਾ, 'naked with respect to his (head),' i. e., 'bareheaded'; ਪੈਰਾਂ ਤੇ ਨੰਗੀਆਂ ਕਦੇ ਨਹੀਂ ਰਹਿੰਦੀਆਂ, 'they never go ('remain') barefooted'; Sometimes the noun is quite superfluous as the adjective alone expresses

\* ਲੈ ਆਇਆ = ਲੈਕੇ ਆਇਆ, 'having taken came' = 'brought,' or 'got,' the same as ਲਿਆਇਆ.

everything. Ex. ਉਹ ਅੱਖ ਤੇ ਕਾਣਾ ਸੀ, 'he was one-eyed with respect to his eye'; ਜਿਰੋਂ ਗੰਜੀ, 'baldheaded with respect to her head.'

**322.** As regards the usage to be followed when a personal pronoun stands in apposition with a noun or an adjective employed as a noun, in an oblique case, there are a few points which should be carefully noted.

(1) The case suffix may be placed after the latter only ; as, ਮੈਂ ਨਿਰਭਾਗੀ ਨੂੰ, 'to me unfortunate one.' The plurals of the first and second persons are expressed in the forms ਅਸਾਂ, ਤੁਸਾਂ (not ਅਸਾ, ਤੁਸਾ or ਤੁਹਾ); as, ਅਸਾਂ ਜੱਟਾਂ ਥੋਂ, 'by us Jats' ; ਤੁਸਾਂ ਦੁਹਾਂ ਨੂੰ, 'to you both,' 'to you two.'

(2) Or the suffix is repeated, with the effect of throwing the emphasis on the word with which the pronoun is in apposition. Thus, if we wished to say, e. g., 'To us men (as distinguished from the brutes) God has given intelligence,' we should express it in this way, ਸਾ ਨੂੰ ਮਨੁੱਖਾਂ ਨੂੰ ਪਰਮੇਸੁਰ ਨੇ ਬੁੱਧ ਦਿੱਤੀ ਹੈ, but if our meaning were, 'To us (as distinguished from other men) God has given intelligence,' we must say, ਅਸਾਂ ਲੋਕਾਂ ਨੂੰ ਪਰਮੇਸੁਰ ਨੇ ਬੁੱਧ ਦਿੱਤੀ ਹੈ, The second form might be used for the first though it would not express the meaning so clearly, but never the first for the second.

(3) If the pronoun and the word with which it is in apposition are in the Genitive case, the former may either take the oblique form as above, without the suffix, or the usual form of the Genitive, ਮੇਰਾ, ਸਾਡਾ, ਤੁਹਾਡਾ, &c. Usually both are inflected to agree with the governing noun.

Ex. ਤੁਸਾਂ ਜੱਟਾਂ ਦੀ ਕੀ ਰੀਤ ਹੈ, 'what is the custom of you Jats'? ਮੈਂ ਤੇਰਾ ਸ਼ੁਕਰ ਕਰਦਾ ਹਾਂ ਜੋ ਅਜਿਹਾ ਬਾਲਕ ਮੇਰੇ ਗਰੀਬ ਦੇ ਘਰ ਉਪਜਾਇਆ, 'I thank thee that thou hast caused to be



born such a child in the house of me a poor (man)';  
 ਤੁਹਾਡੀਆਂ ਮੁਸਲਮਾਨਾਂ ਦੀਆਂ ਤ੍ਰੀਮਤਾਂ, 'the women of you Moham-  
 madans'; ਸਾਡੀ ਖੱਤ੍ਰੀਆਂ ਦੀ ਗੰਗਾ ਜੀ ਤਾਂ ਹੋਈ ਹੈ, 'the Ganges of  
 us Khattrís is the shop.'\*

(4) Sometimes however this agreement with the governing noun is lost sight of, and the pronoun is inflected as if it were a qualifying adjunct of the word with which it is in apposition, as in the following sentence ; ਕੋਈ ਐਸੇ ਸਾਡੇ ਪਰਦੇਸੀਆਂ ਦਾ ਦੁਸ਼ਮਣ ਤਾਂ ਨਹੀਂ, 'no one will causelessly be an enemy of us strangers.' It would be more in accordance with the rule, and with common usage to say, ਸਾਡਾ ਪਰਦੇਸੀਆਂ ਦਾ ਦੁਸ਼ਮਣ.

(5) When the word with which the pronoun is in apposition is governed by a postposition that is used with the Genitive case, the same rule applies as above. The pronoun may take the oblique form simply or be put in the Genitive. Ex. ਤੁਹਾਡੇ ਹਿੰਦੂਆਂ ਵਿੱਚ or ਤੁਸਾਂ ਹਿੰਦੂਆਂ ਵਿੱਚ, 'among you Hindus.'

#### NOMINAL COMPOUNDS.

ਕਿਸੇ ਨੂੰ (or ਉੱਤੇ) ਦੰਡ ਲਾਉਨਾ, 'to punish one.'

ਕਿਸੇ ਦਾ ਸ਼ੁਕਰ ਕਰਨਾ, 'to thank one'. (not generally used except with reference to God.)

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\* Spoken ironically, meaning, 'We Khattrís have no time for religious observances. Money is the object of our devotion, as the Ganges is of others,' reminding us of the words of the Apostle in Phil. 3 : 19, 'whose god is their belly.'

## CHAPTER XLIII..

AGREEMENT OF ADJECTIVES.—AGREEMENT OF VERBS.—

THE USE OF WORDS IN PAIRS.

**323.** Adjectives in general agree in gender, number, and case, with the nouns they qualify, but if the latter is in the Accusative case, an adjective which ends in ਅ, occurring in the predicate, may remain uninflected or take the oblique form masculine, either singular or plural, whatever be the number and gender of the noun.

Ex. ਉਸ ਨੇ ਮੁੰਡੇ ਨੂੰ ਸਰਮਿੰਦਾ ਕੀਤਾ,  
 ਉਸ ਨੇ ਮੁੰਡੇ ਨੂੰ ਸਰਮਿੰਦੇ ਕੀਤਾ,  
 ਉਸ ਨੇ ਮੁੰਡੇ ਨੂੰ ਸਰਮਿੰਦਿਆਂ ਕੀਤਾ,  
 ਉਸ ਨੇ ਮੁੰਡਿਆਂ ਨੂੰ ਸਰਮਿੰਦਾ ਕੀਤਾ, &c., 'he made the boys  
 ashamed.'

ਉਸ ਨੇ ਕੁੜੀ ਨੂੰ ਸਰਮਿੰਦੀ ਕੀਤਾ,  
 ਉਸ ਨੇ ਕੁੜੀ ਨੂੰ ਸਰਮਿੰਦਾ ਕੀਤਾ, &c., } 'he made the  
 ਉਸ ਨੇ ਕੁੜੀਆਂ ਨੂੰ ਸਰਮਿੰਦੀਆਂ ਕੀਤਾ, } girl ashamed.'  
 ਉਸ ਨੇ ਕੁੜੀਆਂ ਨੂੰ ਸਰਮਿੰਦਾ ਕੀਤਾ, &c., } 'he made the  
 ed.' } girls ashamed.'

**324.** Adjectives and other qualifying adjuncts when used with two or more nouns of different genders, either agree with the nearest, or are put in the masculine, generally the masculine plural.

Ex. ਹੇ ਸੱਤ ਗੁਰੂ ਸਾਡਾ ਜਾਨ ਮਾਲ ਹਜ਼ਰ ਹੈ, 'O true *Gurū* our lives and wealth are present,' i. e., at your disposal, or service ; ਤੇਰੇ ਮੁੰਡੇ ਕੁੜੀਆਂ, 'your sons and daughters' ; ਮੇਰੇ ਪੁੱਤ੍ਰ ਅਤੇ ਇਸਤ੍ਰੀ ਜੀਉਂਦੇ ਹਨ, 'my sons and (my) wife are living.'

**325.** There is no uniformity of usage with regard to the agreement of verbs having two or more subjects of different genders. Sometimes the verb agrees with

the subject that stands nearest to it, but more commonly the masculine has the preference.

Ex. ਇਸ ਦੇ ਨਾਲ ਬਾਰਾਂ ਸੌ ਪਿਆਦਾ ਅਰ ਤਿੰਨਕੁ ਸੌ ਘੋੜਚੜਾ ਅਰ ਦੋ ਤੋਪਾਂ ਸਦਾ ਰਹਿੰਦੀਆਂ ਸੀਆਂ, 'there always remained with him twelve hundred infantry, and about three hundred cavalry, and two guns' ; ਕਾਲੁ ਅਤੇ ਲਾਲੁ ਅਤੇ ਅੰਮਾਂ ਬੀਬੀ ਤਿੰਨੋ ਇਕੱਠੇ ਹੋਇ ਬੈਠੇ, 'Kálú and Lálú and Amman bibí all three sat down together' ; ਮਾਤਾ ਅਰ ਮਰਦਾਨਾ ਆਏ, '(his) mother and Mardáná came.'

**326.** When a verb in one of the perfect tenses has two or more objects of different genders, in the Nominative case, it agrees with the nearest.

Ex. ਮੈਂ ਇੱਕ ਚਿੜਾ ਤੇ ਇੱਕ ਚਿੜੀ ਪਕੜੀ, 'I caught a cock sparrow and a hen sparrow.'

**327.** It is a very common practice to use nouns, adjectives, and verbs, in pairs, the two members either being synonymous or having closely related meanings. The second usually adds little or nothing to the meaning of the first, and in translating the phrase often sounds tautological in English, though in the original, when one gets accustomed to it, it seems natural enough.

Ex. ਇਸ ਨੂੰ ਕੁਛ ਕੰਮ ਕਾਰ ਸਿਖਾਵੋ, 'teach this (boy) some trade' ; ਸਾਧਾਂ ਸੰਤਾਂ ਦੀ ਟਹਿਲ ਸੇਵਾ ਕਰਨੀ, 'render service to devotees and holy men' ; ਕੱਪੜੇ ਬਸਤ੍ਰ, 'clothes' ; ਲੋਭੀ ਲਾਲਚੀ, 'covetous' ; ਦੇਖ ਭਾਲਕੇ ਚੱਲੋ, 'go looking and investigating,' i. e., 'go cautiously.'

**328.** If the two members of the pair can be made to rhyme, so much the better.

Ex. ਸਨਯਾਸੀ ਸਿਰ ਤੇ ਲੈ ਪੈਰਾਂ ਤੀਕੁ ਨੰਗੇ ਧੜੰਗੇ ਵਿਭੂਤ ਮਲੇ ਰਹਿੰਦੇ ਹਨ, 'Sanyasís go ('remain') naked from head to foot, rubbed over with ashes' ; ਮੈਲਾ ਕੁਚੈਲਾ, 'dirty' ; ਇਹ ਪਿੰਜਰਾ



ਬੋੜੇ ਹੀ ਦਿਨਾਂ ਨੂੰ ਟੁੱਟ ਫੁੱਟ ਜਾਏਗਾ, 'this cage in a very few days will break up.' i. e., this bodily frame will be dissolved.

**329.** Some of these combinations must be regarded as compound words, since the two together form one conception different from that of either of them when used separately.

Ex. ਚਰਚਾ ਵਾਰਤਾ, ਬਚਨ ਬਿਲਾਸ, and ਗੱਲ ਬਾਤ, conversation ; ਗਿਆਨ ਗੋਸਟ, religious or philosophical discourse or discussion ; ਲੇਖਾ ਜੋਖਾ, the business of a shop-keeper, lit., 'accounts and weighing.'

#### NOMINAL COMPOUNDS.

ਨੀਵਾਂ ਪਾਉਣਾ, } 'to lower,' 'to bend down.'  
 ਨੀਵਾਂ ਕਰਨਾ, }  
 ਔਖਾ ਕਰਨਾ, 'to vex,' 'to cause discomfort.'  
 ਔਖਾ ਹੋਣਾ, 'to be vexed,' 'to suffer discomfort.'  
 ਤਕੜਾ ਕਰਨਾ, 'to make strong,' 'to encourage.'  
 ਜੁਦਾ ਕਰਨਾ, 'to separate.'  
 ਠੰਡਾ ਕਰਨਾ, 'to cool.'

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## CHAPTER XLIV.

IDIOMATIC USES OF ਕਰਕੇ.—COMPOUNDS FORMED WITH  
ਕਰਨਾ AND A REDUPLICATED NOUN.

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**330.** The conjunctive participle of the verb ਕਰਨਾ, 'to do,' 'to make,' has a variety of idiomatic uses. The general practice of adding it in its full or contracted form to the conjunctive participles of other verbs in order to strengthen them was noticed under § 189. It is also employed in the following idioms :—

(1) It occurs very frequently as a postposition, meaning 'on account of,' 'by reason of,' or 'by means of.' The word governed by it is put in the oblique form. This usage was noted in § 279. To the examples given there the following may be added.

ਮੈਂ ਇਸੇ ਕਰਕੇ ਪੁੱਛਿਆ, 'on this very account,' or 'for this very reason, I asked' ; ਖੋਟਿਆਂ ਭਾਗਾਂ ਕਰਕੇ, 'by reason of evil fortune' ; ਤੇਰੇ ਆਉਣੇ ਕਰਕੇ ਮੈਂ ਵਡਾ ਪਰਸੰਨ ਹੋਇਆ ਹਾਂ, 'I am (have become) very much pleased at your coming' ; ਜਿਨ੍ਹਾਂ ਕਾਰਣਾਂ ਕਰਕੇ, 'for which reasons,' lit., 'on account of which reasons.'

(2) In the following and similar constructions it is equivalent to 'as' ; ਅਸੀਂ ਪਰਮੇਸੁਰ ਨੂੰ ਇੱਕ ਕਰਕੇ ਮੰਨਦੇ ਹਾਂ, 'we believe in God as one,' lit., 'making (him) one' ; ਠਾਕੁਰ ਨੂੰ ਉਹ ਪਰਮੇਸੁਰ ਕਰਕੇ ਪੂਜਦੇ ਹਨ, 'they worship the idol as God.'

(3) It has the force of the phrase, 'by name.'

Ex. ਉਸ ਨੂੰ ਹੁਣ ਲੋਕ ਬਾਬਾ ਗੁਰ ਦਿੱਤਾ ਕਰਕੇ ਆਖਦੇ ਹਨ, 'people now call him by the name of Bábá Gur Dittá'; ਰਾਜਪੂਤਾਣੇ ਵਿੱਚ ਜੈਪੁਰ ਕਰਕੇ ਇੱਕ ਵਡਾ ਮਸ਼ਹੂਰ ਸ਼ਹਿਰ ਹੈ, 'In Rájputána there is a very celebrated city called Jaipur.' or 'Jaipur by name.' In the following sentence ਕਰਕੇ

seems quite redundant ; ਉਸ ਖਤ ਦਾ ਨਾਉਂ ਜਫਰਨਾਮਾ ਕਰਕੇ ਆਖਦੇ ਹਨ, 'they call the name of that letter *jafarnámá*,'\* lit., 'making it *jafarnámá*.'

(4) It is used with numerals when they denote groups of different numbers. The numeral is always repeated.

Ex. ਇੱਕ ਇੱਕ ਕਰਕੇ, 'one by one,' 'singly'; ਦੋ ਦੋ ਕਰਕੇ, 'two by two,' 'in pairs'; ਪੰਜ ਪੰਜ ਕਰਕੇ, 'by fives,' 'in groups of five'; ਸੌ ਸੌ ਕਰਕੇ, 'in groups of a hundred'; ਦੋ ਦੋ ਸੌ ਕਰਕੇ, 'in groups of two hundred,' &c.

(5) It occurs in a few phrases like ਬਹੁਤ ਕਰਕੇ, 'especially,' 'for the most part'; ਤਾਂ ਕਰਕੇ, 'therefore'; ਇੱਕ ਮਨ ਕਰਕੇ, 'with mind concentrated upon one point,' lit., 'having made one mind,' or 'having made the mind one.'

**331.** With the verb ਕਰਨਾ a species of nominal compound is formed with a reduplicated noun. The verb has the force of 'saying,' 'crying,' or something similar, and the noun denotes what is said &c. The latter often has no meaning, but is used onomatopoeically to represent some sound.

Ex. ਸੱਪ ਸੱਪ ਕਰਕੇ ਮੁੰਡਾ ਭੱਜ ਗਿਆ, 'crying A snake, A snake, the boy ran away'; ਸਰਨ ਸਰਨ ਕਰਕੇ ਉਹ ਪੈਰੀਂ ਪਏਆ, 'crying Protection, Protection he fell at (his) feet'; ਭੀਂ ਭੀਂ ਕਰਨਾ, 'to hum,' like a bee or a wasp; ਠੀਂ ਠੀਂ ਕਰਨਾ, 'to bang,' to pop'; ਚੁੰ ਚੁੰ ਕਰਨਾ, 'to chirp,' as a young bird; ਸੁੰ ਸੁੰ ਕਰਨੀ, 'to hiss,' as a snake, 'to whistle,' as the wind.

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\* A famous letter written by Govind Singh, the last of the Sikh Gurūs to the Emperor of Delhi.



## CHAPTER XLV.

### THE PASSIVE VOICE.

**332.** The Passive Voice is much less frequently used in Panjábí than in English, its place being largely supplied by neuter verbs which have a passive signification ; as, e. g., ਉੱਸਰਣਾ, 'to be built'; ਬਣਨਾ, 'to be made'; ਬਸਣਾ, 'to be inhabited'; ਬਿੜਣਾ, 'to be sold'; ਗੁਆਚਣਾ, 'to be lost,' &c. Still it often occurs in the case of both transitive and intransitive verbs. It is formed in three ways.

(1) Any verb may be expressed passively by adding to its gerund the verb ਜਾਣਾ. The latter is conjugated as usual, while the former is inflected to agree with the subject in gender and number.

Ex. ਮਾਰਨਾ, 'to beat,' ਮਾਰਿਆ ਜਾਣਾ, 'to be beaten'; ਦੇਣਾ, 'to give,' ਦਿੱਤਾ ਜਾਣਾ, 'to be given'; ਮੈਂ ਨੂੰ ਇਹ ਪੋਥੀ ਦਿੱਤੀ ਗਈ, 'this book was given to me'; ਸਾਰੇ ਮੁੰਡੇ ਕੱਢੇ ਗਏ, 'all the boys were turned out'; ਕੁੜੀਆਂ ਕੱਢੀਆਂ ਜਾਣਗੀਆਂ, 'the girls will be turned out'; ਤੂੰ ਕਿੱਕੁਰ ਬਖਸ਼ਿਆ ਜਾਏਂਗਾ, 'how will you be forgiven' ?

a. Instead of ਜਾਣਾ the auxiliary ਹੋਣਾ is sometimes used, but this in a measure modifies the sense, implying a continuance of the condition or action denoted by the verb ; as, ਮਿਹਨਤ ਕੀਤੀ ਹੁੰਦੀ ਹੈ, 'labour is being performed.' A construction very closely resembling this, but which I do not think can properly be regarded as a form of the passive voice, is that in which the Perfect participle, which has a passive sense, compounded with ਹੋਇਆ (cf. § 293), is followed by the substantive verb ; as, ਉਸ ਦੀ ਲੇਖ ਪੁਰ ਕੱਪੜਾ ਦਿੱਤਾ ਹੋਇਆ ਸੀ, 'a cloth was laid on his body,' or 'was lying on,' &c. Here the act of placing the cloth is not directly referred to but merely the fact that it was

there, and ਦਿੱਤਾ ਹੋਇਆ should be regarded as a participle predicatively qualifying ਕੱਪੜਾ.

(2) The active voice of verbs, both transitive and intransitive may be construed passively in the tenses formed from the Imperfect participle as well as in the future tenses, both absolute and contingent, by inserting ਈ between the root and the termination.

Ex. ਉਹ ਮਾਰੇਗਾ, 'he will beat'; ਉਹ ਮਾਰੀਏਗਾ, 'he will be beaten.'

ਉਹ ਮਾਰੇ, 'he may beat'; ਉਹ ਮਾਰੀਏ, 'he may be beaten.'

ਉਹ ਮਾਰਦਾ ਹੈ, 'he is beating'; ਉਹ ਮਾਰੀਦਾ ਹੈ, 'he is being beaten.'

ਉਹ ਮਾਰਦਾ ਸਾ, 'he was beating'; ਉਹ ਮਾਰੀਦਾ ਸਾ, 'he was being beaten.'

*Rem.* It is not often that one hears or meets with the future tenses in this form, but in those of the Imperfect participle it is not uncommon. The following examples from the *Janam Sakhī* illustrate its use in the future ; ਉਹ ਸਿੱਖ ਆਦਰ ਭਾਉ ਨਾਲ ਸੱਚੀ ਦਰਗਾਹ ਵਿੱਚ ਖੜੀਅਨਗੇ, 'those disciples will be stood (made to stand) with honour in the true presence,' i. e., in the presence of God ; ਗੁਰੂ ਦੇ ਸਬਦ ਕਰ ਕਰ ਇਸ ਦਾ ਜਨਮ ਮਰਨ ਕੱਟੀਏਗਾ, 'by repeating the words of the *Gurū* his birth and death will be cut (short),' i. e., he will be relieved of the necessity of passing through the 84,00,000 transmigrations to which men ordinarily are subject. Often in this work ਐ occurs for ਏ in the terminations of both the absolute and contingent future.\* Ex. ਜਿੱਥੇ ਲੇਖਾ ਮੰਗੀਏਗਾ, 'where an account will be demanded,' viz., at the bar of God ; ਅੱਗੇ ਤੇ ਲੇਖਾ ਮੰਗੀਐ ਨਾਹੀ, 'should not an account be demanded hereafter' ?

(3) A third form of the passive construction is used, chiefly when it is intended to convey the idea that a thing is done accidentally or through inadvertence. For this purpose the verb ਹੋਣਾ is added to the

\* See footnote, P. 94.

stem of another verb. Thus, with regard to a person who is observing a fast the question is asked ਜੇ ਕੁੰਹ ਮੂੰਹ ਪਾ ਹੋ ਜਾਵੇ ਤਾਂ ਫੇਰ ਕੀ ਕਰੇ, 'if anything should (inadvertently) be put into his mouth then what should he do'? This construction is also employed however in a potential sense to denote what *can* be done, and in a semi-potential sense to denote what *has* been done by an effort ; as ਇਹ ਚੁੱਕ ਨਹੀਂ ਹੁੰਦਾ, 'this cannot be lifted,' lit., 'this is not lifted', ਹੁਣ ਚੁੱਕ ਹੋਗਿਆ, 'now it has got lifted.' This would be said when perhaps after several fruitless attempts success has at last been achieved.

**333.** The agent is put, as in English, in the Ablative case, or may be construed with ਕੋਲੋਂ. Ex., ਇਹ ਮੇਰੇ (or ਮੇਰੇ ਕੋਲੋਂ) ਨਹੀਂ ਤੋੜਿਆ ਗਿਆ, 'this was not broken by me.'

**334.** The verb ਕਹਿਣਾ or ਆਖਣਾ, 'to say,' in the passive voice often signifies 'to be called,' and the subject is put in the Dative case.

Ex. ਉਨ੍ਹਾਂ ਨੂੰ ਸਨਯਾਸੀ ਕਿਹਾ ਜਾਂਦਾ ਹੈ, 'they are called *Sanyási*,' lit., '*Sanyási* is said to them'; ਇਸ ਦੇ ਸਾਹਮਣੇ ਪੰਜਾਬੀ ਨੂੰ ਗੁਆਰੀ ਕਿਹਾ ਜਾਂਦਾ ਹੈ, 'in the presence of (i. e., 'in comparison with') this Panjábí is called a rustic (language)'; ਗੁਰੂ ਵਡੇ ਨੂੰ ਆਖੀਦਾ ਹੈ, 'a great (man) is called a Gurú.'

(1) The Dative of the subject is often used in the same way with other verbs in the passive construction, when used impersonally ; as, ਜੇ ਰੱਸੀ ਨੂੰ ਵੱਢਿਆ ਜਾਏ, 'if the rope were cut'; ਉਨ੍ਹਾਂ ਨੂੰ ਕੱਲ੍ਹ ਮੰਗਾਇਆ ਗਿਆ ਸੀ, 'they were sent for yesterday.'

**335.** The passive voice is very commonly used,



especially with a negative particle, in a potential sense.

Ex. ਇਹ ਦੁਖ ਮੇਰੇ ਕੋਲੋਂ ਝੱਲਿਆ ਨਹੀਂ ਜਾਂਦਾ, 'I cannot endure this pain,' lit., 'this pain is not endured by me'; ਮੁੰਡਿਆਂ ਦਾ ਰੋਣਾ ਮੇਰੇ ਦੇਖਿਆ ਨਾ ਗਿਆ, 'I could not (bear to) see the crying of the boys'; ਧਿਰਕਾਰ ਮੇਰੇ ਇਸ ਜੀਉਣ ਨੂੰ ਕਿ ਮੇਰੇ ਇੱਕ ਨਿੱਕਾ ਜਿਹਾ ਮੁੰਡਾ ਮਾਰਿਆ ਨਾ ਗਿਆ, 'a curse on this my life that I was not able to kill (even) a little boy'; ਇਹ ਕੰਮ ਮੇਰੇ ਨਹੀਂ ਕਰਦਾ, 'I cannot do this work.'

336. Even intransitive verbs are construed passively in an impersonal, and generally a potential sense.\* In this idiom they occur always in the third pers. sing. masc.

Ex. ਮੇਰੇ ਨਹੀਂ ਹੱਸਿਆ ਜਾਂਦਾ, 'I cannot laugh,' lit., 'it is not laughed by me'; ਬੁੱਢੇ ਬੰ ਹੁਣ ਉੱਠਿਆ ਨਹੀਂ ਜਾਂਦਾ ਹੈ, 'the old man cannot now rise'; ਅੱਜ ਮੈਂ ਬੰ ਨਹੀਂ ਜਾਈਦਾ, 'I cannot go today.'

337. The passive voice used impersonally, with a negative particle, often denotes the *impropriety* of the action.

Ex. ਬੁਠ ਨਹੀਂ ਬੋਲੀਦਾ, 'one ought not to lie,' lit., 'a lie does not be spoken'; ਹਾਸਾ ਨਹੀਂ ਕਰੀਦਾ, 'you must not laugh'; ਹੱਟੀ ਪੁਰ ਬੈਠਿਆਂ ਬੇਗੁਨਾਹਿਆਂ ਨੂੰ ਨਹੀਂ ਛੇੜੀਦਾ, 'it is not right to interfere with innocent folks sitting in (their) shop'; † ਤੀਰਥ ਵਰਤ ਦੀ ਗੱਲ ਮੂਹੋਂ ਕੱਢਕੇ ਫੇਰ ਪਿੱਛੇ ਨਹੀਂ ਹਟੀਦਾ, 'having vowed to make a pilgrimage or to fast one

\*Hoernle (§530) says, "in a potential sense only," but this is not strictly correct, as witness the expression, ਜਿੱਥੇ ਕਿਤੇ ਜਾਈਦਾ ਹੈ, 'wherever one goes.' Also with the verb ਦੇਖਣਾ, used intransitively, ਜਿੱਥੇ ਕਿਧਰੇ ਦੇਖੀਦਾ ਹੈ, 'in whichever direction one looks.' The verb ਹੋਣਾ, 'to be,' also is used impersonally in the passive form, but without a potential or even a passive meaning. It rather denotes a customary state; as, ਤਾਂ ਬਹੁਤ ਸਰਮਿੰਦਾ ਹੋਈਦਾ ਹੈ, 'then one becomes very much ashamed.'

†The speaker while sitting quietly in his shop in the bazar had been violently abused by some one, for an act of which he was guiltless.

ought not afterwards to withdraw,' lit., 'having uttered from the mouth the word of a pilgrimage (or) fast one ought not again afterwards to withdraw.'

**338.** Of the verb ਚਾਹੁਣਾ and ਲੋੜਨਾ, 'to desire,' 'to wish,' 'to need,' the Imperfect participle and the Contingent future 3rd pers. sing., in the passive form ਚਾਹੀਦਾ, ਚਾਹੀਏ, ਲੋੜੀਦਾ, ਲੋੜੀਏ,\* are used as adjectives signifying 'desirable,' 'proper,' 'necessary.' The noun denoting the thing that is 'desirable,' 'proper,' &c., is put in the Nominative case. It may be the infinitive mood of a verb or the gerund, as well as any other noun. The subject is in the Dative case.

Ex. ਮੈਨੂੰ ਇੱਕ ਜੋੜਾ ਜੁੱਤੀ ਚਾਹੀਏ, 'I want a pair of shoes,' lit., 'to me a pair of shoes is necessary'; ਤੈ ਨੂੰ ਬੋਲਣਾ (or ਬੋਲਿਆ) ਨਹੀਂ ਚਾਹੀਦਾ ਹੈ, 'it is not proper for you to speak,' 'you ought not to speak'; ਅੱਜ ਸਾ ਨੂੰ ਜਾਣਾ (or ਜਾਇਆ) ਲੋੜੀਦਾ ਹੈ, 'to day it is necessary for us to go,' 'we ought to go.'

(1) Often the subject is unexpressed, and must be supplied from the context, or the phrase is used impersonally.

Ex. ਉੱਥੇ ਨਹੀਂ ਜਾਣਾ ਚਾਹੀਏ, 'one ought not to go there', or, according to circumstances, 'you ought not to go there'; ਭੂਆ ਆਖਿਆ ਬੇਬੇ ਅਸਾਡਾ ਤੇ ਮਨ ਹੀ ਪੁੱਛਿਆ ਲੋੜੀਏ ਕਿ ਮੱਟੂ ਮਲ ਦੇ ਮਰਨੇ ਅਸਾਂ ਕੇਹੜਾ ਦੁਖੀ ਹੋਏ ਹਾਂ, '(her) aunt said, Bebe† you should ask my heart how grieved I am at the death of Mattú Mal.'

(2) When constructed with the infinitive of a transitive verb having its object in the nominative case, both the infinitive and ਚਾਹੀਦਾ or ਲੋੜੀਦਾ must be

\*Also spelt ਚਾਹਿਏ, ਚਾਹਏ, ਲੋੜਿਯ.

†ਬੇਬੇ, 'lady,' an affectionate form of address to a girl.

inflected to agree with the object in gender and number.

Ex. ਇਹੋ ਜਿਹੀ ਗੱਲ ਸੁਣਨੀ ਨਹੀਂ ਚਾਹੀਦੀ, 'one ought not to hear such a thing'; ਉਹ ਗੱਲਾਂ ਜਾਣ ਲੈਣੀਆਂ ਚਾਹੀਦੀਆਂ ਹਨ, 'one ought to know those things.'

(3) If however the gerund *sis* used it generally remains uninflected, and to agree with it ਚਾਹੀਦਾ and ਲੋੜੀਦਾ also retain the masculine form. Thus, ਇਹੋ ਜਿਹੀ ਗੱਲ ਸੁਣਿਆ ਨਹੀਂ ਚਾਹੀਦਾ ਹੈ, 'one ought not to hear such a thing.' But sometimes it is otherwise ; as, ਜੋ ਤਾਂ ਬਲਾਇ ਮਿਲੀ ਚਾਹੀਏ (or ਚਾਹੀਦੀ), 'it is necessary that that calamity should be met with.'

339. ਜਾਣੀਦਾ, the Imperfect participle passive of ਜਾਣਨਾ, 'to know,' is idiomatically used as an adverb, signifying 'as it were,' 'as if,' 'so to speak'.\* It must agree with the subject of the verb.

Ex. ਦੀਵੇ ਐਉਂ ਬਲਦੇ ਜੋ ਜਾਣੀਦੇ ਤਾਰੇ ਚਮਕਦੇ ਹਨ, 'the lamps were so burning as it were the stars shining,' 'as if the stars were shining'; ਮੈਂ ਜਾਣੀਦਾ ਰਾਜਾ ਹਾਂ, 'I am a king as it were.' In the following sentences it has a meaning akin to the phrase, 'it seems'; ਹਾਂ ਜੀ ਫੇਰ ਤਾਂ ਤੂੰ ਜਾਣੀਦੀ ਰੱਜ ਜਾਏਂਗੀ, 'yes then it seems you will be satisfied'; ਅਸੀਂ ਜਾਣੀਦੇ ਨਿਆਣੇ ਹਾਂ, 'we it seems are young' (and unfit to be trusted) ; ਦੇਖ ਤਾਂ ਜਾਣੀਦੀ ਕੁੜੀ ਨੂੰ ਗਸੀ ਪੈ ਪੈ ਜਾਂਦੀ ਹੈ, 'just look, the girl seems to be repeatedly fainting away.'

#### NOMINAL COMPOUNDS.

ਕਿਸੇ ਦਾ ਆਦਰ ਕਰਨਾ, 'to honour one.'

ਉਹ ਨੂੰ ਗਸੀ ਪੈਂਦੀ (or ਆਉਂਦੀ) ਹੈ, 'he faints.'

\* \* \* \* \*

#### NOTE.

340. The first and second forms of the passive voice, viz., that with the auxiliary ਜਾਣਾ, and that in which ਈ is inserted

\*See the similar use of the imperative ਜਾਣੋ and ਮਾਣੋ, §143.



after the root, appear to have had a common origin. The Sanskrit passive was formed by adding the suffix ङ to the root, and this in the Prákrit was softened to ँ, or hardened to ऐ. From these two Prákrit forms arose the inflected passive as used at the present day in several of the dialects of North India.

(1) In Braj ऐ or ऐङ is added to the root giving rise to a form closely analogous to the Panjábf inflected passive. Kellogg gives the following example from the *Rájñití*, which with slight alteration would make a very good Panjábf sentence ; ਜ ਵਿਦਯਾ ਬਾਲ ਅਵਸਥਾ ਮੰ ਸਿਖਾਇਯੈ ਸ ਭੁਲਤਿ ਨਾਹੀ, 'the knowledge which is taught in childhood is not forgotten.' An example from the *Janam Sákhi* identical in form with ਸਿਖਾਇਯੈ has been given under § 332 (2), though there it is the contingent future tense, while here it is the present indicative.\*

(2) The Naipálí has retained the Sanskrit ङ, making its passive by the insertion of ऐङ, which in some circumstances is reduced to ऐ, after the root of the active verb. Márwárf and Sindhí on the other hand have adopted the Prákrit ञ, the former adding ਈ, and the latter ਈ, after the root. Thus, from the Sanskrit पठ्यते, 'it is read,' arose the Prákrit ਪੜ੍ਹੀਅਇ or ਪੜ੍ਹੀਯਇ, whence the Márwárf ਪੜ੍ਹੀਯੈ, Sindhí ਪੜ੍ਹੀਯੈ, Naipálí ਪੜ੍ਹੀਯੈ, Panjábf ਪੜ੍ਹੀਯੈ or ਪੜ੍ਹੀਯੈ.†

(3) The passive formed with ਜਾਣਾ, according to Hoernle, arose from a misconception, the Prákrit in ਜ having been in the course of time mistaken for the auxiliary in composition with the participle of the verb, so that from, say, ਪੜ੍ਹੀਯਇ sprang the modern ਪੜ੍ਹੀਆ ਜਾਏ.

341. The use of the passive in a potential sense is common to many of the Aryan languages and dialects of India. The High Hindí so employs it ; also the eastern colloquials, the Old Baiswárf of the *Rámávan*, and in the west the Gujrátí and Márwárf. Of the dialects of Bihár, the Bhojpurí and Maithilí have a special potential passive conjugation formed by adding

\* Kellogg § 493. a It has been pointed out (§ 136) that the Cont. Fut. was originally a Present Indicative, and is still extensively used in that sense.

† Hoernle, § 481. Kellogg, § 528. Beames, iii. 72.

ਆ to the root of the active verb, in the same way that the Panjābī adds ਈ. Thus, corresponding to the Panjābī ਇਹ ਪੋਥੀ ਪੜ੍ਹੀਦੀ ਹੈ, they say in Bhojpurī, ਈ ਪੋਥੀ ਪੜ੍ਹਾਲਾ, and in Maithilī. ਈ ਪੋਥੀ ਪੜ੍ਹਾਇਆ, 'this book can be read.'\* In Panjābī it is generally in the negative form that the passive has this potential force, but not necessarily so. The Bhojpurī and Maithilī also employ the ordinary passive with ਜਾਣਾ in the same way. Thus, Panj., ਮੇ ਤੇ ਚੱਲਿਆ ਨਹੀਂ ਜਾਂਦਾ, Bhoj., ਹਮਰਾ ਮੇ ਚਲਲ ਨਾ ਜਾਲਾ, Maith., ਹਮਰਾ ਮੇ ਚਲਲ ਨ ਜਾਇਆ, 'I cannot go.'†

342. As denoting the *impropriety* of an act, Beames gives the following example from the Gujrātī, ਰਾਜਾ ਥੀ ਅਨਯਾਯ ਕਰਾਯ ਨਹਿ=Panj., ਰਾਜਾ ਥੀਂ ਕੁਨਿਆਉਂ ਨਹੀਂ ਕਰੀਦਾ, 'a king cannot (must not) commit injustice.' I have noted a passage in the same sense in the *Janam Sākhī* without the negative particle, though this is unusual; ਪੰਡਤ ਬੋਲਿਆ ਨਾਨਕ ਜੀ ਕਿਸੇ ਦਾ ਆਖਿਆ ਮੰਨੀਦਾ ਹੁੰਦਾ ਹੈ, 'the pundit said, Nānak you ought to mind what one says,' lit., 'one's saying in the habit of being minded.'

343. Lālā Bihārī Lāl in his *Panjābī Biākaran* gives a somewhat modified form of the inflected passive conjugation, which includes all parts of the verb except the noun of agency, the gerund, and the second person of the imperative mood. I have never heard these forms spoken or met with them in the course of reading except in Bihārī Lāl's little book, the *Viddiā Ratanākar*, from which a sentence illustrating them has been given in the Exercise. It may be that they are used in some parts of the country only, and I should be glad of any information on this point. They will be founded in the Paradigm of the Active and Passive Verb in the Appendix.

\* Grierson, ii. 136. v. 80. Kellogg, § 511, 566. Taylor § 75 :

† Grierson, ii. 134, iv. 377.

## CHAPTER XLVI.

## CAUSAL VERBS.

344. From almost any primitive intransitive verb may be formed a first and second *causal* verb. The first converts the intransitive into a transitive verb ; the second denotes that the action expressed by the first causal is performed through the medium of another person, in other words, that instead of doing the thing oneself someone else is got to do it.

345. The first causal is formed by adding the suffix *ਯਾਉ* to the root of the primitive verb, and the second, by adding *ਵਾਉ* in the same way. Thus, from *ਬਚਣਾ*, 'to escape,' are derived *ਬਚਾਉਣਾ*, 'to save,' 'to cause to escape,' and *ਬਚਵਾਉਣਾ*, 'to have saved,' 'to cause to be saved.' Sometimes in English the first causal must be rendered by the same word as the primitive verb, though in a transitive sense, while at others we have no one word corresponding to it.

Ex. ਲੱਕੜੀ ਜਲਦੀ ਨਹੀਂ, 'the wood does not burn,'  
'does not kindle.'

ਮੈਂ ਲੱਕੜੀ ਜਲਾਈ ਹੈ, 'I have burnt the wood,'  
'have kindled the wood.'

ਮੈਂ ਲੱਕੜੀ ਜਲਵਾਈ ਹੈ, 'I have had the wood  
burnt,' 'kindled.'

ਅਸੀਂ ਲੰਘਿਯੋ, 'shall we pass' ? 'shall we cross  
over' ?

ਅਸੀਂ ਤੁਹਾ ਨੂੰ ਲੰਘਾਇਯੋ, 'shall I take you past' ?  
'shall I take you across' ?

ਅਸੀਂ ਤੁਹਾ ਨੂੰ ਲੰਘਵਾਇਯੋ, 'shall I have you taken  
past' ? 'shall I have you taken across' ?



**346. Observe :—**

(1) *Adhik* and *Tippi* in the primitive verb disappear in the causals. (cf. § 9).

<i>Primitive.</i>	<i>First Causal.</i>	<i>Second Causal.</i>
ਉੱਠਣਾ, to rise.	ਉਠਾਉਣਾ, to raise, lift.	ਉਠਵਾਉਣਾ, to have lifted.
ਸੁੱਕਣਾ, to dry, (intr.)	ਸੁਕਾਉਣਾ, to dry, (trans.)	ਸੁਕਵਾਉਣਾ, to have dried.
ਘੁੰਮਣਾ, to turn, go round.	ਘੁਮਾਉਣਾ, to turn.	ਘੁਮਵਾਉਣਾ, to have turned.
ਪੱਕਣਾ, to cook, be cooked.	ਪਕਾਉਣਾ, to cook.	ਪਕਵਾਉਣਾ, to have cooked.
ਘੱਟਣਾ, to decrease. (intr.)	ਘਟਾਉਣਾ, to decrease. (trans.)	ਘਟਵਾਉਣਾ, to have decreased.
ਵੱਧਣਾ, to increase. (intr.)	ਵਧਾਉਣਾ, to increase. (trans.)	ਵਧਵਾਉਣਾ, to have increased.

(2) ਨ in the infinitive of the primitive verb becomes ਣ in the causals.

ਬਣਨਾ, to be made.	ਬਣਾਉਣਾ, to make.	ਬਣਵਾਉਣਾ, to have made.
ਮਿਲਨਾ, to meet.	ਮਿਲਾਉਣਾ, to mix, cause to meet.	ਮਿਲਵਾਉਣਾ, to have mixed, &c.
ਡਰਨਾ, to fear.	ਡਰਾਉਣਾ, to frighten.	ਡਰਵਾਉਣਾ, to cause to be frightened.
ਪੜ੍ਹਨਾ, to read.	ਪੜ੍ਹਾਉਣਾ, to teach.	ਪੜ੍ਹਵਾਉਣਾ, to have taught.
ਸੁਣਨਾ, to hear.	ਸੁਣਾਉਣਾ, to tell, to read aloud, cause to hear.	ਸੁਣਵਾਉਣਾ, to have told, &c.

(3) The agent through whom the action denoted by the second causal is performed is put in the Ablative case ; as, ਮੈਂ ਸੁਨਿਆਰ ਤੇ ਇੱਕ ਚੂੜੀ ਬਣਵਾਈ, 'I had a

bracelet made by the goldsmith.' Or instead of the Ablative suffix, ਕੋਲੋਂ may be used, or ਹੱਥੋਂ, 'by the hand of,' ਹੱਥੀਂ, 'by the hands of.' Ex. ਮੈਂ ਖੜਕੂ ਦੀ ਹੱਥੀਂ ਕੁਰਸੀ ਬਣਵਾਈ, 'I had a chair made by Khaṛkú,' lit., 'by the hands of Khaṛkú'; ਏਹ ਇੱਟਾਂ ਕਿਸੇ ਕੋਲੋਂ ਉਠਵਾ ਦਿਹ, 'have these bricks taken up by someone.'

(4) A short *a* in the second syllable of dissyllabic roots, when the first syllable has a short vowel, usually becomes silent in the first causal, but in the second it is again pronounced. Thus ;

ਚਮਕਣਾ, *chamakṇá*, ਚਮਕਾਉਣਾ, *chamkauná*, ਚਮਕਵਾਉਣਾ, *chamakwauná*  
to shine.

ਘਟਕਣਾ, *aṭakṇá*, ਘਟਕਾਉਣਾ, *aṭkauná*, ਘਟਕਵਾਉਣਾ, *aṭakwauná*, to  
be stopped.

ਭਟਕਣਾ, *bhaṭakṇá*, ਭਟਕਾਉਣਾ, *bhaṭkauná*, ਭਟਕਵਾਉਣਾ, *bhaṭakwauná*,  
to wander.

ਬਿਲਕਣਾ, *bilakṇá*, ਬਿਲਕਾਉਣਾ, *bilkauná*, ਬਿਲਕਵਾਉਣਾ, *bilakwauná*,  
to sob.

ਕੜਕਣਾ, *kaṛkṇá*, ਕੜਕਾਉਣਾ, *kaṛkauná*, ਕੜਕਵਾਉਣਾ, *kaṛakwauná*,  
to crash.

(5) Monosyllabic roots having a long vowel shorten it before the causal suffixes. ਆ is changed to *a*, and occasionally to *ਇ* or *ਉ* ; ਈ, ਏ and ਐ to *ਇ* ; ਊ, ਓ and ਔ to *ਉ*.

Examples are :—

<i>Primitive</i>	<i>First Causal</i>
ਜਾਗਣਾ, to wake. (intr.)	ਜਗਾਉਣਾ, to wake. (trans.)
ਜੀਵਣਾ, to live.	ਜਿਵਾਉਣਾ, to make alive.
ਖੇਡਣਾ, to play.	ਖਿਡਾਉਣਾ, to cause to play, let
ਬੈਠਣਾ, to sit.	ਬਿਠਾਉਣਾ, to seat. [play.
ਬੋਲਣਾ, to speak.	ਬੁਲਾਉਣਾ, to make speak.
ਦੌੜਨਾ, to run.	ਦੁੜਾਉਣਾ, to make run.

*Obs.* The word ਬੁਲਾਉਣਾ, while used in the sense of 'making to speak' or 'causing to sound,' more commonly means 'to call.'

**347.** From primitive transitive verbs usually two causals may be formed in the same way as from intransitives, but with this difference, that in the case of most of them there is no distinction of meaning between the first and the second, or between that formed with the suffix ਆਉ and that formed with the suffix ਵਾਉ. Thus, from ਰੱਖਣਾ, 'to put,' we may make ਰਖਾਉਣਾ and ਰਖਵਾਉਣਾ, both of which signify 'to have put' or 'to cause to be put'; from ਗੁੱਡਣਾ, 'to hoe,' ਗੁਡਾਉਣਾ and ਗੁਡਵਾਉਣਾ, 'to have hoed'; from ਗਿਣਨਾ, 'to count,' ਗਿਣਾਉਣਾ and ਗਿਣਵਾਉਣਾ, 'to have counted'; from ਤੋੜਨਾ, 'to break,' ਤੁੜਾਉਣਾ and ਤੁੜਵਾਉਣਾ, 'to have broken'; from ਕੁੱਟਣਾ, 'to pound,' ਕੁਟਾਉਣਾ and ਕੁਟਵਾਉਣਾ, 'to have pounded'; from ਕਰਨਾ, 'to do,' ਕਰਾਉਣਾ and ਕਰਵਾਉਣਾ, 'to have done,' &c. The class of verbs of which this is true are those that denote actions which you can have another do for you, and they comprise by far the greater number of primitive transitive verbs, i.e., those which are not derived from intransitives. Of these the causals always have a *passive* sense. Thus, ਘੜੇ ਨੂੰ ਭਰ ਦਿਹ, 'fill the *gharā*'; ਘੜੇ ਨੂੰ ਭਰਾ (or ਭਰਵਾ) ਦਿਹ, 'have the *gharā* filled,' or 'cause the *gharā* to be filled,' not 'to fill.' In the case of the verbs given as examples above, and of many others of the same class it is a matter of indifference which of the causal forms is used. There are some however of which one or the other form seems to be preferred though either would be grammatically correct, and no rule can be given by which to determine this point in any given case.

**348.** There is however a class of primitive transitive verbs which denote actions which you cannot get another to do for you, at least with the same result



to yourself, as, e. g., eating, drinking, tasting, smelling, seeing, learning, understanding, &c. These all form two distinct causals having an *active* sense, though in translating we often have to express the second causal in the passive form. Thus, ਛਕਣਾ, 'to eat,' ਛਕਾਉਣਾ, 'to feed,' 'to cause to eat,' ਛਕਵਾਉਣਾ, 'to have fed,' 'to cause to be fed,' lit., 'to have (someone) cause (a third person) to eat'; ਦੇਖਣਾ, 'to see,' ਦਿਖਾਉਣਾ, 'to show,' ਦਿਖਵਾਉਣਾ, 'to have shown,' 'to cause to be shown.' Verbs of this class, in the causal forms regularly take two objects, a direct object in the Nominative case, and an indirect in the Dative case. Ex. ਉਨ ਮੈਂ ਨੂੰ ਆਪਣਾ ਘਰ ਦਿਖਾਇਆ, 'he showed me his house'; ਮੈਂ ਨੂੰ ਇਹ ਰਾਗ ਸਿਖਾਈ, 'teach me this tune,' lit., 'cause me to learn this tune.'

349. The verbs ਲਿਖਣਾ and ਪੜ੍ਹਨਾ, belong to either of the above classes, according to the sense in which their causals are used. Thus, if I wish to have someone write a letter for me I say, ਮੈਂ ਚਿੱਠੀ ਲਿਖਾ ਦਿਆਂਗਾ, or ਲਿਖਵਾ ਦਿਆਂਗਾ, 'I will have a letter written,' but using the verb in a different sense, ਮੈਂ ਤੈਂ ਨੂੰ ਪੌਂਤੀ ਲਿਖਾ ਦਿਆਂਗਾ, 'I will teach you to write the alphabet,' and ਮੈਂ ਕਿਸੇ ਕੋਲੋਂ ਤੈਂ ਨੂੰ ਪੌਂਤੀ ਲਿਖਵਾ ਦਿਆਂਗਾ, 'I will have you taught by someone to write the alphabet.' So with ਪੜ੍ਹਨਾ; ਮੈਂ ਚਿੱਠੀ ਪੜ੍ਹਵਾ ਦਿਆਂਗਾ,\* 'I will have the letter read,' but ਮੈਂ ਤੈਂ ਨੂੰ ਪਹਿਲੀ ਪੋਥੀ ਪੜ੍ਹਾ ਦਿਆਂਗਾ, 'I will teach you (to read) the first book,' and ਮੈਂ ਤੈਂ ਨੂੰ ਪਹਿਲੀ ਪੋਥੀ ਪੜ੍ਹਵਾ ਦਿਆਂਗਾ, 'I will have you taught (to read) the first book.'

350 It should be observed that what are known

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\* I do not think ਪੜ੍ਹਾ ਦਿਆਂਗਾ would be used here, since ਪੜ੍ਹਾਉਣਾ is used in the special sense of 'to teach,' or 'to teach to read,' except in a few phrases like ਨੁਆਜ ਪੜ੍ਹਾਉਣੀ, 'to lead in prayers,' ਨਿਕਾਹ ਪੜ੍ਹਾਉਣਾ, 'to officiate at a marriage,' &c.

as the causul forms do not necessarily and always imply causation in the strict sense. They are often used for instance when a thing is only *allowed* to be ; as ਉਹ ਨੈ ਆਪਣੀ ਦਾਹੜੀ ਬਹੁਤ ਵਧਾ ਦਿੱਤੀ, 'he let his beard grow very long'; ਮੈ ਨੂੰ ਉਹ ਫੁੱਲ ਸੁੰਘਾ ਦਿਹ, 'let me smell that flower.'

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#### NOTE.

351. It has been a matter of surprise to me that the authors of none of the grammars that I have consulted have thought to distinguish between those transitive verbs of which the two causals have different meanings, and those of which they are interchangeable with another. Taylor in his Gujrāṭī grammar comes near to it when he says (§ 79), "As to meaning double causatives are scarcely to be distinguished from single causatives," but he does not mention that there are important exceptions to this, nor does he refer to the distinction between transitive and intransitive verbs in this regard. Possibly these exceptions and distinctions do not exist in Gujrāṭī.

352. Hoernle (§ 477) says, speaking of the colloquials of Eastern Hindustān, "The double causal of a transitive verb implies that something is done by the intervention of a third person, as ਕਰਬ, 'to do,' (Panj. ਕਰਨਾ) ਕਰਾਇਬ, to cause another person to do it" (Panj. ਕਰਾਉਣਾ). I do not catch the meaning of this. ਕਰਾਇਬ is not a double, but a single, causal, and there is no "third person" involved. The double causal is ਕਰਵਾਇਬ, and both that and the single causal signify 'to have done' by a second person. As pointed out in the text the number of transitive verbs of which the double causal supposes the action of a third person is very limited.

353. The Panjābī formation of causal stems by the insertion of ਆਉ and ਵਾਉ before the verbal ending agrees practically with that of all the principal dialects of Hindī. Thus in the East the Old Baiswārī of the *Rāmāyan* has 1. ਆਵ, ਐ or ਆ, and 2. ਵਾ; the Bhojpurī and Maithilī, 1. ਆਵ, and 2. ਵਾਵ or ਵਾਉ ; the Māgadhī, 1. ਆਵ or ਆਯ, and 2. ਵਾਵ or ਵਾਯ. Of the hill dialects Naipālī forms its first causal in ਆਉ like the

Panjábf, and reduplicates this for the second causal, while in Garhwál and Kumáon the causal stem is formed by inserting ਐ. In the West, the Braj and the dialects of Rájputáná employ the suffixes ਆਵ and ਵਾਵ. In Gujrátí ਆਵ or ਆਡ is inserted for the 1st, and ਡਾਵ for the 2nd causal.\*

354. In the *Janam Sákhí* and elsewhere we sometimes meet with the causal stem in ਆਇ or ਵਾਇ, like the Mágadhí ਆਯ, ਵਾਯ. Ex. ਇਹ ਲਕਾਂ ਨੂੰ ਖਵਾਂਇਦਾ ਹੈ, 'he feeds the people'; ਨਾਨਕ ਨੂੰ ਤੇਰੇ ਪਾਸ ਪਾਂਇਦੇ ਹਾਂ ਤੂੰ ਨਾਨਕ ਨੂੰ ਪੜ੍ਹਾਇ, 'I place Nanak with you, do you teach Nának.' This form is more archaic than that in ਉ, approaching as it does more nearly to the Sanskrit affix *aya*.

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\* Kellogg, §§ 492, 510, 514, 527, 567, 588. Grierson, ii. 103, iii. 69. iv. 381, v. 82. Taylor § 78, 79.



## CHAPTER XLVII.

### CAUSAL VERBS, CONTINUED.

**355.** Many intransitive verbs having monosyllabic close roots inclosing a short vowel form their causal, or, which is the same thing, are made transitive by lengthening the vowel. The second causal is formed in the usual way.

Examples :—

<i>Primitive.</i>	<i>First Causal.</i>	<i>Second Causal.</i>
ਵੜਨਾ, to enter,	ਵਾੜਨਾ, to intro- duce,	ਵੜਵਾਉਣਾ, to have introduced.
ਤੁਰਨਾ, to go,	ਤੋਰਨਾ, to send off,	ਤੁਰਵਾਉਣਾ, to have sent off.
ਤਰਨਾ, to swim,	ਤਾਰਨਾ, to make swim,*	ਤਰਵਾਉਣਾ, to have made to swim.*
ਮੁੜਨਾ, to return	ਮੋੜਨਾ, to return, (trans.)	ਮੁੜਵਾਉਣਾ, to have returned.
ਸੜਨਾ, to burn (intr.)	ਸਾੜਨਾ, to burn (trans.)	ਸੜਵਾਉਣਾ, to have burnt.
ਖੁਦਣਾ, to be dug,	ਖੋਦਣਾ, to dig,	ਖੁਦਵਾਉਣਾ, to have dug.
ਜੁੜਨਾ, to be join- ed,	ਜੋੜਨਾ, to join,	ਜੁੜਵਾਉਣਾ, to have joined.
ਫਿਰਨਾ, to turn (intr)	ਫੇਰਨਾ, to turn (trans.)	ਫਿਰਵਾਉਣਾ, to have turned.
ਮਰਨਾ, to die	ਮਾਰਨਾ, to kill,	ਮਰਵਾਉਣਾ, to have killed.
ਰੁਕਣਾ, to be hin- dered,	ਰੋਕਣਾ, to hinder,	ਰੁਕਵਾਉਣਾ, to have hindered.

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\* Used generally in a metaphorical sense ; to convey over the gulf that separates this world from heaven, hence 'to save,' and 'to cause to be saved.'

**356.** A number of verbs of this class form their first causal in both ways, e. g.

<i>Primitive.</i>	<i>First Causal.</i>
ਜਲਨਾ, to burn (intr.)	ਜਾਲਨਾ, ਜਲਾਉਣਾ, to burn (trans.)
ਮਿਲਨਾ, to meet,	ਮੇਲਨਾ, ਮਿਲਾਉਣਾ, to mix, cause to meet.
ਮਿਟਣਾ, to be erased,	ਮੇਟਣਾ, ਮਿਟਾਉਣਾ, to erase.
ਚੜ੍ਹਨਾ, to ascend,	ਚਾੜ੍ਹਨਾ, ਚੜ੍ਹਾਉਣਾ, to lift up.
ਰੁਲਨਾ, to suffer neglect,	ਰੋਲਨਾ, ਰੁਲਾਉਣਾ, to let go to ruin.
ਡਿਗਣਾ, to fall,	ਡੇਗਣਾ, ਡਿਗਾਉਣਾ, to throw down.
ਚਰਨਾ, to graze (intr.)	ਚਾਰਨਾ, ਚਰਾਉਣਾ to graze, pasture, (trans.)

(1) ਨਿੱਕਲਨਾ, 'to come out,' and ਉੱਸਾਰਨਾ, 'to be built,' make their first causals ਨਿਕਾਲਨਾ, 'to bring out,' and ਉਸਾਰਨਾ, 'to build,' after the analogy of the above.

(2) ਦਿਖਣਾ, 'to be visible,' makes three causals, viz., ਦੇਖਣਾ, 'to see.' ਦਿਖਾਉਣਾ, 'to show,' and ਦਿਖਵਾਉਣਾ, 'to have shown.' ਦਿਸਣਾ, 'to be visible,' has no active form in Panjābī, but in the Eastern Hindī it makes it in the same way as the verbs in the above list, by lengthening the vowel. Thus, ਦਿਸਬ, 'to be visible' (=Panj. ਦਿਸਣਾ), Active ਦੀਸਬ, 'to see.'

(3) The verb ਹਰਨਾ, 'to be plundered,' 'to be taken away,' when lengthened to ਹਾਰਨਾ means 'to be defeated,' and in the form ਹਰਾਉਣਾ, 'to defeat.'

**357.** In the case of a few verbs the causal form has lost its usual significance and is either identical in meaning with the primitive verb, or modifies its meaning in one way or other. Thus, e. g., ਹੱਕਣਾ, to drive, ਹਕਾਉਣਾ, to drive away.

ਕਹਿਣਾ, } to say, { ਕਹਾਉਣਾ, } to be called,  
ਆਖਣਾ, } { ਅਖਾਉਣਾ, ਅਖਵਾਉਣਾ, } to cause to be  
said.

ਸੱਦਣਾ, to call, ਸਦਾਉਣਾ, ਸਦਵਾਉਣਾ, to be called, to have called.

ਮੰਗਣਾ, to ask for, ਮੰਗਾਉਣਾ, to send for, to procure.

ਦੱਬਣਾ, to be buried, &c., ਦੱਬਣਾ, ਦਬਾਉਣਾ, to bury, &c.

ਭੁੱਲਣਾ, to forget, ਭਲਾਉਣਾ, to forget, or to make forget.

358. Several verbs exhibit a variety of irregularities in the formation of their causal derivatives. Most of these are given in the following list.

<i>Primitive.</i>	<i>First Causal.</i>	<i>Second Causal.</i>
ਖਾਣਾ, to eat,	{ ਖਿਲਾਉਣਾ, ਖੁਲਾਉਣਾ, ਖੁਵਾਉਣਾ, ਖੁਆਲਣਾ,	{ to feed, { ਖਿਲਵਾਉਣਾ, ਖੁਲਵਾਉਣਾ, have fed.
ਪੀਣਾ, to drink,	{ ਪਿਆਉਣਾ, ਪਿਲਾਉਣਾ, ਪਿਆਲਣਾ,	{ to give to drink, ਪਿਲਵਾਉਣਾ, to have given to drink.
ਸੋਣਾ, to sleep,	{ ਸੁਲਾਉਣਾ, ਸੁਆਉਣਾ, ਸੁਆਲਣਾ,	{ to put to sleep, ਸੁਲਵਾਉਣਾ, to have put to sleep.
ਧੋਣਾ, to wash,	{ ਧੁਲਾਉਣਾ, ਧੁਆਉਣਾ,	{ to have washed, ਧੁਲਵਾਉਣਾ, to have washed.
ਢੋਣਾ, to carry (a burden)	{ ਢੁਲਾਉਣਾ, ਢੁਆਉਣਾ,	{ to have carried, ਢੁਲਵਾਉਣਾ, to have carried.
ਸੀਉਣਾ, to sew,	ਸਿਲਾਉਣਾ, to have sewed,	ਸਿਲਵਾਉਣਾ, to have sewed.
ਨਾਉਣਾ, } to bathe, ਨਹਾਉਣਾ, }	{ ਨੁਲਾਉਣਾ, ਨੁਆਲਣਾ, ਨੁਹਾਲਣਾ,	{ to bathe, (trans.) ਨੁਲਵਾਉਣਾ, to have bathed.
ਜੀਉਣਾ, } to live, ਜੀਵਣਾ, }	{ ਜਿਵਾਉਣਾ, ਜੁਆਉਣਾ, ਜਿਲਾਉਣਾ, ਜਿਵਾਲਣਾ, ਜੁਆਲਣਾ,	{ to make alive, ਜਿਲਵਾਉਣਾ, to cause to be made alive.



ਦੇਖਣਾ, to see,	{ ਦਿਖਾਉਣਾ, ਦਿਖਲਾਉਣਾ, ਦਿਖਾਲਣਾ, }	to show,	ਦਿਖਵਾਉਣਾ, to have shown.
ਸਿੱਖਣਾ, to learn,	{ ਸਿਖਾਉਣਾ, ਸਿਖਲਾਉਣਾ, ਸਿਖਾਲਣਾ, }	to teach,	ਸਿਖਵਾਉਣਾ, to have taught.
ਕਹਿਣਾ, to say,	{ ਕਹਾਉਣਾ, ਕਹਿਲਾਉਣਾ, }	to be called,	ਕਹਿਲਵਾਉਣਾ, to be called.
ਬੈਠਣਾ, to sit,	{ ਬੈਠਾਉਣਾ, ਬਿਠਾਉਣਾ, ਬੈਠਾਲਣਾ, ਬਿਠਾਲਣਾ, ਬਠਾਲਣਾ, ਬਿਠਲਾਉਣਾ, }	to seat,	ਬਿਠਵਾਉਣਾ, to have seated.
ਦੇਣਾ, to give,	{ ਦਿਆਉਣਾ, ਦੁਆਉਣਾ, ਦਿਲਾਉਣਾ,* }	to have given.	ਦਿਲਵਾਉਣਾ, to have given.
ਫੁੱਟਣਾ, to burst,	ਫੌੜਣਾ,	to burst (trans.)	ਫੁੜਵਾਉਣਾ, to have burst.
ਭੁੱਬਣਾ, to sink,	{ ਭੁਬਾਉਣਾ, ਭੁਬੋਣਾ, ਭੋਬਣਾ, }	to dip,	ਭੁਬਵਾਉਣਾ, to have dipped.
ਲੁਕਣਾ, to hide,	{ ਲੁਕਾਉਣਾ, ਲੁਕੋਣਾ, }	to hide (trans.)	ਲੁਕਵਾਉਣਾ, to have hidden.
ਪੈਣਾ, to fall,	ਪਾਉਣਾ,	to throw, put,	ਪੁਆਉਣਾ, to have thrown, &c.
ਭੁੱਟਣਾ, } ਟੁੱਟਣਾ, }	to break,	ਭੋੜਣਾ, to break (trans.),	ਭੁੜਵਾਉਣਾ, † to have broken.
ਭਿੱਜਣਾ, to get wet,	{ ਭੋਉਣਾ, ਭਿਗੋਣਾ, }	to wet,	ਭਿਜਵਾਉਣਾ, † to have wetted.

\* Compare the Mārwar ਦਵਾਵਣੇ and ਦਿਰਾਵਣੇ, from ਦੇਣੇ, 'to give.' Kellogg, § 510.

† Words marked with an asterish may drop ਵ without change of meaning.

ਖੁੱਲਣਾ, to open,	{	ਖੋਲਣਾ,	}	to open,	ਖੁਲਵਾਉਣਾ,* to
		ਖੁਹੁਲਣਾ,		(trans.)	have opened.
ਬੰਧਣਾ to be tied,		ਬਨਣਾ,		to tie,	ਬਨਵਾਉਣਾ,* to have tied.
ਫਟਨਾ, to tear,		ਫਾੜਨਾ,		to tear (trans.)	ਫੜਵਾਉਣਾ, to have torn.
ਪਾਟਣਾ, to tear,		ਪਾੜਨਾ, to tear (trans.),			
ਵਿਕਣਾ, to be sold,		ਵੇਚਣਾ, to sell,			ਵਿਚਵਾਉਣਾ,* to have sold.
ਰਹਿਣਾ, to remain,		ਰੱਖਣਾ, to place, keep,			ਰਖਵਾਉਣਾ,* to have placed.
ਛੁੱਟਣਾ, to escape,	{	ਛੱਡਣਾ,	}	to let go,	ਛੁਡਵਾਉਣਾ,* to have let go.
		ਛੋੜਣਾ,			
ਜੁੜਨਾ, ] to be joined,		ਜੋੜਨਾ, to join,			ਜੁੜਵਾਉਣਾ,* to have joined.
ਜੁਟਣਾ, ]					
ਉੱਖੜਨਾ, { to be plucked up.		ਉਖਾੜਨਾ, { to pluck up,		ਉਖੜਵਾਉਣਾ,* to have plucked up	
		ਉਖੇੜਨਾ, {			
ਨਿੱਬੜਨਾ, to be decided,		ਨਿਬੇੜਨਾ, to decide,			ਨਿਬੜਵਾਉਣਾ,† to have decided.
ਲੈਣਾ, to take,				ਲਿਵਾਉਣਾ,* to have taken.	
ਖੋਣਾ, to be lost.		ਗੁਆਉਣਾ, to lose.			
ਲੱਗਣਾ, to be attached,	{	ਲਗਾਉਣਾ, { to at-		ਲਗਵਾਉਣਾ, { to have	
		ਲਾਉਣਾ, { tach,		ਲੁਆਉਣਾ, { attached.	

359. There are in Panjabí a considerable number of verbs, many of them intransitive, formed like causals, but which have no primitive, and do not denote causation. Among the most common the following may be noted ; ਜਰਮਾਉਣਾ, 'to be ashamed' ; ਪਛਤਾਉਣਾ,

\* Words marked with an asterisk may drop ਵ without change of meaning.

† Compare the *Márwārí* ਲਵਾਵਣ from ਲੇਵੇ, 'to take'. Kellogg, § 510.

'to repent' ; ਸਤਾਉਣਾ, 'to persecute' ; ਘਬਰਾਉਣਾ, 'to be perplexed' ; ਕੁਮਲਾਉਣਾ, 'to wither' ; ਖੁਜਲਾਉਣਾ, 'to itch' ; ਫੁਸਲਾਉਣਾ, 'to coax' ; ਚੁਰਾਉਣਾ, 'to steal' ; ਬਬਲਾਉਣਾ, 'to stammer' ; ਕਮਾਉਣਾ, 'to earn' ; ਜਗਮਗਾਉਣਾ, 'to glitter' ; ਚੰਚਲਾਉਣਾ, 'to tremble,' 'be unsteady' ; ਖਿਖਿਆਉਣਾ, 'to grin.'

**360.** To this class belong a number of words which are not so common in Panjabí as in Hindí, in which the root is reduplicated, sometimes with a slight variation. Some of these are onomatopoeic ; ਚਿੜਚਿੜਾਉਣਾ, 'to prate,' 'to chatter,' 'to sputter' ; ਚਿੜਮਿੜਾਉਣਾ, 'to smart' ; ਚੁਲਚੁਲਾਉਣਾ, and ਚੁਲਬੁਲਾਉਣਾ, 'to flutten' ; ਬਣਬਣਾਉਣਾ, 'to tingle,' to feel the sensation of the limbs being asleep ; ਬਰਬਰਾਉਣਾ, 'to shake,' 'to tremble' ; ਬੁੜਬੁੜਾਉਣਾ and ਘੁੜਬੁੜਾਉਣਾ, 'to mutter,' to talk as if you were saying ਬੁੜ ਬੁੜ or ਘੁੜ ਬੁੜ ; ਫੜਫੜਾਉਣਾ, 'to flap the wings,' which is supposed to make a sound like ਫੜ ਫੜ.

**361.** Sometimes we hear a verb used in a reduplicated form, the perfect participle neuter being followed by the perfect participle causal. The significance of this construction is difficult to define, as it occurs in different senses. but the following examples will illustrate its use ; ਐਥੇ ਕੁਝ ਰੋਟੀ ਪੱਕੀ ਪਕਾਈ ਮਿਲ ਜਾਉ, 'can I get (lit., 'will there be found') any bread ready baked here' ? ਮੋਚੀ ਦੇ ਕੋਲ ਕੋਈ ਜੁੱਤੀ ਬਣੀ ਬਣਾਈ ਹੈ, 'has the shoemaker any shoes ready made' ? ਉਸ ਨੇ ਮੈ ਨੂੰ ਬੈਠੇ ਬਿਠਾਏ ਨੂੰ ਮਾਰਿਆ, 'he struck me when I was sitting (still),' i. e., without any provocation ; ਜੋ ਮੈਂ ਤੈ ਨੂੰ ਦਸਿਆ ਸੋ ਕੋਈ ਸੁਣੀ ਸੁਣਾਈ ਗੱਲ ਨਹੀਂ ਹੈ, 'what I told you was not on mere heresay' ; ਲੋਕਾਂ ਦੇ ਕਹੇ ਕਹਾਏ ਉਨ ਮੇਰੇ ਉੱਤੇ ਅਰਜੀ ਦੇ ਦਿੱਤੀ ਹੈ, 'he has prosecuted me by the persuasion of others,' lit, 'he has given a petition on (i. e., against) me by the saying of people.' Also the following, which is slightly different in form ; ਸਭ ਖਿੰਡ ਖਿੰਡਾ ਗਏ, 'they were all scattered.' Here the reduplication merely strengthens the verb, but effects no modification of its meaning.



## CHAPTER XLVIII. NOMINAL COMPOUNDS.

362. Many nominal compounds have been given in connection with the Exercises from the twentieth Chapter onwards. In the present Chapter some additional lists, borrowed in part from Kellogg's Hindī Grammar, will be given, illustrating this idiom as used with a few common verbs.

363. When ਕਰਨਾ is used with a noun or an adjective it is always to be understood that the thing denoted by the noun is done, or that something is put in the state denoted by the adjective. Thus, ਭੈ ਕਰਨਾ, 'to fear,' lit., 'to do fear'; ਕੂਚ ਕਰਨਾ, 'to depart,' lit., 'to do departure'; ਖੜਾ ਕਰਨਾ, 'to set up,' i. e., to put in the position of standing; ਦੁਖੀ ਕਰਨਾ, 'to pain,' 'to grieve,' i. e., to put one into the state denoted by ਦੁਖੀ.

364. So also when ਹੋਣਾ, is used it denotes the *being* in the state denoted by the word with which it is in combination; as ਅਲੋਪ ਹੋ ਜਾਣਾ, 'to disappear,' lit., 'to become invisible'; ਅਸਵਾਰ ਹੋਣਾ, 'to mount,' (a horse, &c.) lit., 'to be mounted,' 'to become a rider.'

365. Other verbs are used in a similar way in a variety of senses, of which a number of examples have already been given. Some of these will be repeated here for convenience of reference, and others will be added.

*With ਮਾਰਨਾ, 'to strike.'*

ਛਾਲ ਮਾਰਨੀ, 'to jump,' 'to leap.' [ridicule, ਠੱਠਾ ਮਾਰਨਾ,* 'to mock,'	ਸੋਖੀ ਮਾਰਨੀ, 'to boast.' ਚੀਕ ਮਾਰਨੀ, 'to scream,' 'shriek.'
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\*Object construed with, ਨੂੰ, ਪਰ, or ਉਤ.

ਭੁਬਕੀ ਮਾਰਨੀ, } 'to dive.'	ਝਖ ਮਾਰਨੀ, 'to make a fruit-
ਚੁੱਭੀ ਮਾਰਨੀ, }	less effort,' 'to say what
ਅਵਾਜ਼ ਮਾਰਨੀ, } 'to shout',	is not true.'
ਹਾਕ ਮਾਰਨੀ, } 'to halloo.'	ਗੱਪ ਮਾਰਨੀ, } 'to talk
ਪੁੱਸ ਮਾਰਨੀ, 'to rush head	ਗੱਪ ਮੜੱਪ ਮਾਰਨੀ, } 'to talk
foremost,' 'to butt.'	nonsense,' 'to boast.'
ਘੇਰਾ ਮਾਰਨਾ, 'to form a ring'	ਝੱਲ ਮਾਰਨਾ, 'to pull' (a
or 'circle.'	<i>punkhá.</i> )
ਝਟਕਾ ਮਾਰਨਾ, 'to shake,' 'jerk.'	ਧਾੜਾ ਮਾਰਨਾ, 'to make an
ਫੇਰਾ ਮਾਰਨਾ, 'to go the	attack' (as robbers)
rounds' (as an overseer,	ਭਾਨੀ ਮਾਰਨੀ, 'to hinder.'
a watchman &c.)	ਨਜਰ ਮਾਰਨੀ, 'to glance,'
ਕੂਕ ਮਾਰਨੀ, 'to shriek,' 'cry	'take a look.'
aloud.'	ਲੱਤ ਮਾਰਨੀ, 'to kick'.†
ਗਸਤ ਮਾਰਨਾ, 'to keep watch.'	ਭੁੱਭੀ (or ਬੁੱਭੀ,) ਮਾਰਨੀਆਂ, 'to
'patrol.'	cry,' 'sob.'
ਬੇਜਾ ਮਾਰਨਾ, 'to use false	ਛਲਾਂਘ ਮਾਰਨੀ, 'to jump,'
pretenses,' 'play tricks.'	'skip.'
ਝਪੱਟਾ ਮਾਰਨਾ, 'to snatch,' 'to	ਠੇਡਾ ਮਾਰਨਾ, 'to inflict an
spring.'	injury.' [against.]
ਜੇਦਾ ਮਾਰਨਾ,* 'to lock (the	ਟੱਕਰ ਮਾਰਨੀ,* 'to knock.'
door, &c.)	ਚਿੰਘਾਰ ਮਾਰਨੀ, 'to scream,'
ਮੂੰਹ ਮਾਰਨਾ, 'to bite at,' (as	ਛਿੱਟੇ ਮਾਰਨੇ, 'to sprinkle',
a horse).	'splash.'
ਬੋਲੀਆਂ ਮਾਰਨੀਆਂ,* 'to revile.'	ਫਲਾਂਘ ਮਾਰਨੀ, 'to leap.'
	ਚੀਸ ਮਾਰਨੀ, 'to throb.'

\*Object in the Acc. case.

†Obj. in the Gen. case.

•Object in the Acc. case.

*With ਖਾਣਾ, 'to eat'*

ਗਮ ਖਾਣਾ, 'to grieve,' 'be patient.'†  
 ਭੈ ਖਾਣਾ,‡ 'to fear.' 'be afraid.'  
 ਮੂਰਛਾ ਖਾਣੀ, 'to faint.'  
 ਸੋਹ ਖਾਣੀ, || ] 'to swear,'  
 ਸੁਗੰਦ ਖਾਣੀ, || ] 'take an oath.'  
 ਗੁੱਸਾ ਖਾਣਾ, 'to be angry.'  
 ਖਾਰ ਖਾਣੀ, 'to be jealous.'  
 ਚੁਗਲੀ ਖਾਣੀ,§ 'to tell tales,'  
 'backbite.'  
 ਘੁਮੇਟਾ ਖਾਣਾ, ] 'to spine  
 ਘੁਮੇਟਣੀ ਖਾਣੀ, ] round.'  
 ਠੇਡਾ ਖਾਣਾ,¶ ] 'to stum-  
 ਠੋਕੁਰ ਖਾਣੀ,¶ ] ble.'  
 ਜੁੱਤੀ ਖਾਣੀ, 'to be beaten  
 with a shoe.'  
 ਲੱਤਾਂ ਖਾਣੀਆਂ, 'to be kicked.'

ਟੌਕਰ ਖਾਣੀ,\*\* 'to stumble,'  
 'to be dashed against  
 (a thing).'  
 ਖਤਾ ਖਾਣਾ (or ਖਾਣੀ), 'to be at  
 fault,' 'to err.'  
 ਬੱਢੀ ਖਾਣੀ, 'to take a bribe'.  
 ਧੋਖਾ ਖਾਣਾ, ] 'to be  
 ਫਰੋਬ ਖਾਣਾ, ] deceived.'  
 ਮਾਰ ਖਾਣੀ, 'to receive a  
 beating.'  
 ਕੋਰੜੇ ਖਾਣੇ, 'to be lashed  
 with a scourage.'  
 ਬੇਤ ਖਾਣਾ, 'to be caned'.  
 ਪੱਛਾ ਖਾਣਾ, 'to be slapped.'  
 ਤੀਰ ਖਾਣਾ, 'to be shot with  
 an arrow.'

*Obs.* Some of the compounds with ਖਾਣਾ having a passive sense may be made active by using the causal form; as, ਧੋਖਾ ਖੁਵਾਉਣਾ, 'to deceive,' but in the case of most of them, to effect this, ਮਾਰਨਾ would be substituted for ਖਾਣਾ, or some other form of expression would be employed.

*With ਪਾਉਣਾ, 'to put.'*

ਪ੍ਰਸਾਦ ਪਾਉਣਾ, ] 'to eat.'  
 ਭੋਜਨ ਪਾਉਣਾ, ]  
 ਕਥਾ ਪਾਉਣੀ, 'to tell a story.'

ਘੇਰਾ ਪਾਉਣਾ,\* 'to surround,'  
 'besiege.'  
 ਜੱਫੀ ਪਾਉਣੀ,\* ] 'to  
 ਜੱਫੜੀ ਪਾਉਣੀ\* ] embrace.'

† Lit., 'to eat one's sorrow.'

‡ Object of the fear in the Abl. case.

|| That by which the oath is taken, in the Gen. case.

§ Obj. in the Gen. case. ¶ Requires the Loc. case with ਪੁਰ, ਉਤ.

\*\* The thing struck against, construed with ਨਾਲ਼.

\* Obj. in the Acc. case.



ਕਹਾਉਤ ਪਾਉਣੀ, 'to repeat a proverb.'

ਝਗੜਾ ਪਾਉਣਾ, 'to start a quarrel.' [sily.]

ਖੋਰੂ ਪਾਉਣਾ, 'to quarrel noi-  
ਚੀਕ ਚਿਹਾੜਾ ਪਾਉਣਾ, 'to raise  
an outcry.'

ਡੰਡ ਪਾਉਣੀ, 'to cry out,' 'to  
make a noise.'

ਫੁੱਮਣੀਆਂ ਪਾਉਣੀਆਂ, 'to dance  
and skip.'

ਪਹੇਲੀ ਪਾਉਣੀ, 'to ask a  
riddle.'

ਛਿੱਟੇ ਪਾਉਣੇ,† 'to sprinkle,'  
'splash.'

ਰਾਹ ਪਾਉਣਾ,\* 'to show the  
way.'

ਰੋਲਾ ਪਾਉਣਾ, 'to cause con-

*With ਆਉਣਾ, 'to come.' [fusion.]*

ਚੇਤੇ ਆਉਣਾ,‡ 'to remember.'

ਪਰਤੀਤ ਆਉਣੀ,\* } 'to be-  
ਨਿਹਚਾ ਆਉਣੀ,\* } lieve.'

ਭੋ ਆਉਣੇ, 'to feel dizzy.'

ਤਰਸ ਆਉਣ,† } 'to pity.'  
ਦਇਆ ਆਉਣੀ,† }

ਨਜਰ ਆਉਣਾ,‡ } 'to see.'  
ਨਜਰੀ ਆਉਣਾ,‡ }

ਕ੍ਰੋਧ ਆਉਣਾ,† } 'to be  
ਗੁੱਸਾ ਆਉਣਾ,† } angry.'

ਯਾਦ ਆਉਣਾ,‡ 'to remem-  
ber.'

*Obs.* The subject of these compounds must be put in the Dative case ; as, ਉਹ ਗੱਲ ਮੈਂ ਨੂੰ ਹੁਣ ਚੇਤੇ ਆਈ ਹੈ, 'I now remember that thing,' lit, 'remembrance (of) that thing has now come to me'; ਮੈਂ ਨੂੰ ਇਹ ਦੀ ਤਰਤੀਤ ਨਹੀਂ ਆਉਂਦੀ, 'I do not believe it,' belief of it does not come to me'; ਮੈਂ ਨੂੰ ਨਜਰ ਆਉਂਦਾ ਹੈ, 'I see'; ਮੈਂ ਨੂੰ ਭੋ ਆਉਂਦੇ ਹਨ, 'I feel dizzy'; ਮੈਂ ਨੂੰ ਉਸ ਉਤੇ ਤਰਸ ਆਉਂਦਾ ਹੈ, 'I pity him,' &c.

† Obj. construed with ਨੂੰ, ਪੁਰ or ਉਤੇ.

‡ Obj. in the Nom. case.

\* Obj. in the Gen. case, but when used in the sense of believing *on* a person, construe with ਪੁਰ, ਉਤੇ.

† Object construed with ਪੁਰ ਉਤੇ.

‡ Obj. in the Nom. case.

*With ਲਾਉਣਾ, 'to apply' &c.*

ਉਸ ਲਾਉਣੀ, 'to accuse,' 'calumniate.'	ਮੱਟ ਲਾਉਣੀ, § 'to give a blow,' 'to hurt.'
ਚੋਸ ਲਾਉਣਾ, 'to accuse,' 'find fault.'	ਟੱਕਰ ਲਾਉਣੀ, 'to butt.'
ਚੁੱਭੀ ਲਾਉਣੀ, 'to dive.'	ਝਟਕਾ ਲਾਉਣਾ, § 'to shake,' 'to jerk.'
ਠੇਡਾ ਲਾਉਣਾ, § 'to inflict an injury.'	ਜੰਦਾ ਲਾਉਣਾ, § 'to lock (the door, &c.
ਧੱਪਾ ਲਾਉਣਾ, § 'to slap.'	ਚੱਟੀ ਲਾਉਣੀ, § 'to fine.'
ਟੱਕ ਲਾਉਣਾ,* 'to put a mark (on wood, &c.)	ਟੱਕ ਲਾਉਣੀ, 'to gaze,' 'to stare.'
ਪਤਾ ਲਾਉਣਾ,† 'to make inquiry about one'	

**366.** In the following list are given a number of idiomatic phrases, many of which are in no sense nominal compounds, but which may conveniently be entered here. They are phrases in common use among the people, and the student if he makes himself familiar with them will find them useful.

ਇਹ ਮੈਂ ਨੂੰ ਬੁਰਾ ਲੱਗਦਾ ਹੈ, 'I do not like this.'

ਉਹ ਦਾ ਪਤਾ ਨਹੀਂ ਲੱਗਦਾ, 'I cannot find it,' 'there is no trace of it.'

ਮੈਂ ਨੂੰ ਉੱਥੇ ਚਾਰ ਦਿਨ ਲੱਗੇ, 'I spent four days there.'

ਉਸ ਨੂੰ ਜੁਏਬਾਜ਼ਾਂ ਦੀ ਸੁਹੁਬਤ ਲੱਗ ਗਈ ਹੈ, 'he has fallen into the society of gamblers.'

ਸਾਡੇ ਆਖੇ ਲੱਗੋ, 'do as I say,' 'follow my advice.'

ਏਹ ਤੇਰੇ ਕੀ ਲੱਗਦੇ ਹਨ, 'how are these (people) related to you?'

ਏਹ ਮੇਰੇ ਭਤੀਜੇ ਲੱਗਦੇ ਹਨ, 'these are my nephews.'‡

|| Object construed with ਨੂੰ, ਪੁਰ or ਉੱਤੇ; as ਤੂੰ ਕਾਹ ਨੂੰ ਮੇਰੇ ਉੱਤੇ ਉਸ ਲਾਉਂਦਾ ਹੈ, 'why do you calumniate me?' ਉਸ ਨੇ ਮੈਂ ਨੂੰ ਦੋਸ ਲਾਇਆ, 'he found fault with me,' 'he accused me.'

§ Obj. in the Acc. case.

\* Obj. in the Acc. case. † Obj. in the Gen. case. ‡ Brother's sons.

ਤੈ ਨੂੰ ਆਉਣ ਵਿੱਚ ਵਡਾ ਚਿਰ ਲੱਗਿਆ, 'you have been a long time coming.'

ਮੈ ਨੂੰ ਪਾਲਾ ਲੱਗਦਾ ਹੈ, 'I feel cold.'

ਮੈ ਨੂੰ ਭੁੱਖ ਲੱਗਦੀ ਹੈ, 'I feel hungry.'

ਮੈ ਨੂੰ ਤਿਹ ਲੱਗਦੀ ਹੈ, 'I feel thirsty.'

ਮੈ ਨੂੰ ਉੱਥੇ ਜਾਣ ਤੇ ਡਰ ਲੱਗਦਾ ਹੈ, 'I am afraid to go there.'

ਮੈ ਨੂੰ ਕਾਸੇ ਦੀ ਠੋਕਰ ਲੱਗੀ, 'I stumbled on so mething.'

ਧਿਆਨ ਸਿੰਘ ਨੇ ਇਹ ਗੱਲ ਸੁਣਕੇ ਦਿਲ ਵਿੱਚ ਬਹੁਤ ਬੁਰਾ ਮੰਨਿਆ, 'Dhián Singh hearing this, in his heart took (it) very ill.'

ਉਸ ਨੇ ਅਚਰਜ ਮੰਨਿਆ, 'he was surprised.'

ਘੋੜਾ ਗਰਮੀ ਬਹੁਤ ਮੰਨਦਾ ਹੈ, 'the horse feels the heat very much.'

ਵੈਦ ਬਣਕੇ ਉਸ ਨੇ ਪਾਤਸ਼ਾਹ ਨਾਲ ਮੁਲਾਕਾਤ ਕੀਤੀ, 'pretending to be (lit., 'becoming') a doctor he visited the king.'

ਉੱਥੇ ਉਸ ਦੇ ਦੋ ਪੁੱਤ ਨੀਉਂ ਦੇ ਹੇਠ ਦਿੱਤੇ ਹੋਏ ਸੇ, 'two of his sons were put (i. e., 'buried,' lit., 'given') under the foundation.'

ਮੈਂ ਉਸ ਤੇ ਹੱਥ ਧੋ ਲਏ, 'I have washed my hands of him.'

ਬੱਦਲ ਗਰਜਦੇ ਹਨ, 'it is thundering,' lit., 'the clouds are roaring.'

In the following the verbs are arranged in alphabetical order.

ਬਟਕਾ ਕਰਨਾ, 'to decapitate at a stroke.'

ਸਕਾਰ ਖੇਡਣਾ, 'to shoot,' 'to hunt.'

ਗੱਲ ਛੇੜਨੀ, 'to start a subject' (of conversation).

ਹਲ ਜੋਤਣਾ, 'to plough.'

ਮੱਥਾ ਟੇਕਣਾ,\* 'to make obeisance.'

ਰਾਹ ਤੱਕਣਾ,† 'to expect,' 'look for,' 'await.'

ਉਧਾਰ ਦੇਣਾ, 'to lend.'

ਉਲਾਂਭਾ ਦੇਣਾ,‡ 'to lend.'

ਦਰਸਣ ਦੇਣਾ, § 'to appear,' 'show oneself,' 'grant an interview.'

ਦੁਹਾਈ ਦੇਣੀ,\* 'to appeal.'

ਧੋਖਾ ਦੇਣਾ,‡ 'to deceive.'

\* Preceded by noun construed with ਨੂੰ or ਅੱਗੇ.

† Obj. in Gen. case. ‡ Obj. in Acc. case. § Preceded by Dat. case.



ਰਾਹ ਦੇਖਣਾ,\* 'to expect,'  
 'look for.'  
 ਪਤਾ ਪੁੱਛਣਾ,\* 'to make in-  
 quiry' about one.  
 ਜੜ ਫਕੜਨਾ, 'to take root.'  
 ਹਉਕਾ ਭਰਨਾ, 'to sigh.'  
 ਖੁਸ਼ੀ ਮਨਾਉਣੀ, 'to rejoice.'  
 ਬੁਰਾ ਮਨਾਉਣਾ, † 'to take  
 (something) ill.'  
 ਭਲਾ ਮਨਾਉਣਾ, 'to take in  
 good part.'  
 ਸੁਧ ਰੱਖਣੀ,\* 'to remember,'  
 'look after.' [upon.'  
 ਧਿਆਣ ਰੱਖਣਾ, § 'to think

ਮੁਖ ਰੱਖਣਾ, † 'to regard as of  
 prime importance.'  
 ਵਰਤ ਰੱਖਣਾ, 'to fast.'  
 ਹੱਥ ਲੱਗਣਾ, ‡ 'to be found,'  
 'obtained.'  
 ਕੰਨ ਲਾਉਣਾ, 'to listen,' 'be  
 attentive.'  
 ਉਧਾਰ ਲੈਣਾ, || 'to borrow.'  
 ਸਾਹ ਲੈਣਾ, 'to take breath,'  
 'to rest.'  
 ਹਉਕਾ ਲੈਣਾ, 'to sigh.'  
 ਦਸ ਲੈਣਾ, 'to take breath,'  
 'to rest.'  
 ਹਲ ਵਾਹੁਣਾ, 'to plough.'

\* Obj. in Gen. case. † Obj. in Acc. case. ‡ Preceded by Dat.  
 case || Preceded by Abl. case. § Preceded by Loc. case with  
 ਪੁਰ, ਉੱਤੇ, or by a noun construed with ਵਲ or the Gen. suffix ਦਾ.

## CHAPTER XLIX.

INTENSIVE COMPOUNDS WITH ਸੁੱਟਣਾ, ਪੈਣਾ,  
ਰਹਿਣਾ AND ਬੈਠਣਾ.

367. If now the reader will turn back to Chapter xxvi he will find three given eleven classes of intensive compounds, with the general significance of each. It will be remembered that, as there explained, these are formed by adding to the conjunctive participle, generally in its root form, of one verb, a second or ancillary verb, which latter is conjugated throughout, while the the first member of the compound remains unchanged. Three of these compounds, viz. those with ਜਾਣਾ, ਲੈਣਾ and ਦੇਣਾ, have been abundantly illustrated in that and subsequent Chapters. They occur more often than any of the others, or perhaps, than all the others combined. We shall deal here with the four following ones. ਸੁੱਟਣਾ ਸਿੱਟਣਾ or ਘੱਤਣਾ, 'to throw,' generally gives to the verb with which it is combined the idea of *violence*, *vigour*, *resoluteness*, or *completeness*; ਪੈਣਾ or ਪੋਣਾ, 'to fall,' that of *chance*, *suddenness*, *unpreparedness*, or *inception*; ਰਹਿਣਾ, 'to remain,' that of *continuance* or *permanence*; and ਬੈਠਣਾ or ਬਹਿਣਾ, 'to sit,' that of *permanence*; or *irretrievableness*.

Ex. ਪਾਤਸ਼ਾਹ ਨੇ ਸਾਰੇ ਸਿਵਾਲੇ ਢਾ ਸੁੱਟੇ, 'the king threw down all the temples'; ਕਈਆਂ ਨੂੰ ਉਸ ਨੇ ਗਰਮ ਤੇਲ ਦੇ ਕੜਾਹੇ ਵਿੱਚ ਤਲ ਸਿੱਟਿਆ, 'many he boiled in a cauldron of hot oil'; ਸਭਨਾਂ ਦਾ ਮਾਲ ਉਨ੍ਹਾਂ ਲੁੱਟ ਘਤਿਆ, 'they looted the property of all'; ਜਾਂ ਬੋੜਾ ਅੱਗੇ ਨੱਘੇ ਤਾਂ ਕੁਛ ਸੰਗ ਰੰਗਾ ਜੀ ਜਾਣਵਾਲਾ ਫੁਲੋਰ ਦਾ ਮਿਲ ਪਿਆ, 'when they passed on a little they came upon a company (of pilgrims) from Philaur[go-

ing to the Ganges' ; ਉਹ ਦੋਵੇਂ ਝਾਟਮਝੂਟੇ ਹੋ ਪਏ, 'they both fell to scuffling' ; ਘੰਟਾ ਬਜ ਰਿਹਾ, 'the gong was sounding' ; ਜੈਰਾਮ ਚੁੱਪ ਕਰ ਰਹਿਆ, 'Jairam remained silent' ; ਉਹ ਸਭ ਕਾਸੇ ਤੇ ਹੱਥ ਧੋ ਬੈਠਾ, 'he relinquished everything,' lit., 'washed his hands of everything' ; ਉਹ ਆਪਣਾ ਸਾਰਾ ਮਾਲ ਗੁਆ ਬੈਠਾ ਹੈ, 'he has lost all his wealth.'

**368.** Of ਸੁੱਟਣਾ Beames says that it is used with verbs implying injury, to show that force has been used. This is true, but its use is not by any means confined to verbs of this class. The fact is that, as stated in Chapter xxvi, it is impossible to define precisely the force of these compounds, because they are used in different senses, and are often interchangeable. Thus, we may say ਧੋ ਸੁੱਟਣਾ, or ਧੋ ਲੈਣਾ, 'to wash,' though the former implies perhaps a more thorough washing than the latter, and might often be rendered 'wash off.' These compounds are formed from transitive verbs only.

**369.** ਪੈਣਾ is often interchangeable with ਜਾਣਾ ; as, ਸਿੱਖ ਉੱਥੇ ਹੀ ਰਹਿ ਪਏ, 'the disciples remained there,' where it would be equally correct and perhaps more usual to say ਰਹਿ ਗਏ. Again, ਲੋਕ ਬਹੁਤ ਜੁੜ ਪਏ—ਲੋਕ ਬਹੁਤ ਜੁੜ ਗਏ, 'many people assembled.' ਪੈਣਾ joined to ਤੁਰ, 'go,' always has an inceptive sense, ਤੁਰ ਪੈਣਾ meaning 'to start.' Compounds of this class are all intransitive.

**370.** ਰਹਿਣਾ too is sometimes used where ਜਾਣਾ might well take its place. Ex. ਉਤਕ ਨੂੰ ਸਭ ਖਾ ਪੀਕੇ ਸੌਂ ਰਹੇ, 'at length having eaten and drunk they all went to sleep' ; ਸਾਰੇ ਹੀ ਚਕਿਤ ਹੋ ਰਹੇ, 'all were astonished.' In all such cases however I think there is implied the idea of continuance in, or prolongation of, the state described. A slight modification of this construction is effected by adding the present or past tense of the



substantive verb. This form of expression is in daily use and always represents the action as in actual progress at the time spoken of. The verb ਰਹਿਣਾ generally occurs in the form of the perfect participle, but if it is designed to express *habitual* or *customary* action the imperfect participle is used.

Ex. ਮੈਂ ਤੈ ਨੂੰ ਵੇਖ ਰਿਹਾ ਹਾਂ, 'I am watching you' ; ਉਹ ਰੋਟੀ ਪਕਾ ਰਹੀ ਹੈ, 'she is baking the bread' ; ਮੈਂ ਬੈਠੇ ਬੈਠੇ ਸੋਚ ਰਿਹਾ ਸੀ, 'I was sitting thinking,' or 'as I sat I was thinking' ; ਜਿਹਾ ਭੋਰਾ ਰਮ ਰਹਿੰਦਾ ਹੈ, 'as the bumblebee flies about,' not at this present time, but as it is in the habit of doing ; ਉਹ ਰਾਤ ਨੂੰ ਸੌਂ ਰਹਿੰਦੀ ਹੈ, 'at night she sleeps.'

(1) Pincott draws attention to these two forms in which ਰਿਹਾ is used with an auxiliary, and adding them to the tenses of the verb calls them the Progressive Present and Progressive Imperfect. It matters little whether they are so regarded or are viewed as a modification of the intensive compound with ਰਹਿਣਾ. The latter seems to me the more natural classification. The important thing is to recognize the existence of this idiom, which is exceedingly common. Pincott has overlooked, if I mistake not, the *habitual* form of it as illustrated in the last two examples given above.

371. ਬੈਠਣਾ is often used in these compounds where it seems impossible to assign to it any other function than that of simply strengthening the verb with which it is combined. Ex. ਤੂੰ ਕਿਸੇ ਨਾਲ਼ ਗੁੱਸੇ ਨਾ ਹੋ ਬੈਠੀ, 'do not be angry with anyone.' The following is very rustic, or as a native would say, very *theth*, i. e., genuine Panjábí idiom such as a villager would use who was uncorrupted by the Urdú of the schools ; ਅਸਾਂ ਜੋਤਾ ਜੋ ਕੁਝ ਕੰਦੇ ਹਾਂ ਤਾਂ ਮਤ ਕੁਝ ਅਸਾ ਨੂੰ ਆਖ ਬੈਠਣ, 'I thought

(to myself) if I say anything perhaps they may say something to me,' i. e., 'I had better keep quiet or they may get angry and break out on me with abuse &c.' Sometimes with this ancillary the perfect participle is used in the oblique masculine or possibly the feminine singular form. Ex., ਉਹ ਬੀ ਵੈਸ ਬਣੇ ਬੈਠੇ ਹਨ, 'they too pretend to be *Vais*,' the reference being to a low caste of Hindús who try to pass themselves off for *Vais*, one of the higher castes. ਹਿੰਦੂ ਪਰਲੋਕ ਵਿਖੇ ਸੁਖ ਦੁਖ ਦਾ ਹੋਣਾ ਮੰਨੀ ਬੈਠੇ ਹਨ, 'Hindús believe in the existence of pleasure and pain in the future state' The expression ਅਸੀਂ ਮੰਨੀ ਬੈਠੇ ਹਾਂ, 'we believe,' I have often heard in my intercourse with the people, and while we have here what appears to be the perfect participle feminine I am inclined to think this is a mere coincidence, ਮੰਨੀ being for ਮੰਨ ਹੀ, the emphatic form.

\* \* \* \* \*

## CHAPTER L.

INTENSIVE COMPOUNDS WITH ਆਉਣਾ, ਜਾਣਾ, ਉੱਠਣਾ, ਰੱਖਣਾ, AND ਛੱਡਣਾ.

372. ਆਉਣਾ, 'to come,' is employed as an ancillary with the conjunctive participle of another verb in two or three different senses.

(1) Most frequently it is used to express what in English we should express by the phrase 'go and do' so and so, but only when it is meant to be implied that the person denoted by the subject returns after having gone on his errand.

Ex. ਚੱਲੋ ਗੰਗਾ ਜੀ ਨਾ ਆਇਓ, 'come let us go and bathe in the Ganges,' lit., 'come having bathed in the Ganges let us come'; ਅਜੀਂ ਪਿੰਡ ਦੇਖ ਆਏ ਹਾਂ, 'I have been to see the village,' lit., 'having seen the village I have come.'

a. In a sense the direct opposite of this ਜਾਣਾ is used in the same construction. It implies the departure of the person denoted by the subject after having accomplished his errand or purpose, and must often, though not always, be rendered 'come and do' so and so.

Ex. ਤੂੰ ਅਸਾਂ ਨਾਲ਼ ਇੱਕ ਵਾਰੀ ਮੁਲਾਕਾਤ ਕਰ ਜਾਹ, 'come and visit me once,' lit., 'having visited me once go'; ਕਦੇ ਮੇਰਾ ਬਾਗ਼ ਬੀ ਦੇਖ ਜਾਣਾ, 'come and see my garden too some time'; ਕਾਸਿਮ ਨੂੰ ਉਸਮਾਨ ਕੋਲ਼ ਬੇਚ ਗਏ, 'they sold Kásim (as a slave) to Usmán'; ਉਹ ਬਹੁਤ ਮਾਲ ਛੱਡ ਗਿਆ, 'he left (at his death) much wealth'; ਉਹ ਮੈਂ ਨੂੰ ਇੱਕ ਰੁਪਈਆ ਦੇ ਗਿਆ, 'he gave me a rupee' (before leaving.)

(2) ਆਉਣਾ is used also with a few verbs to denote what is successfully accomplished, or more often in a potential sense, what *can* be accomplished. The subject when expressed is generally put in the Ablative case or construed with ਕੋਲ਼ੋਂ or ਪਾਸੋਂ. Sometimes however, as in two of the following examples, it is in the



Dative.

Ex. ਹੁਣ ਬਣਿ ਆਇਆ, 'now it is done,' I have succeeded'; ਅਜੇ ਨਹੀਂ ਬਣਿ ਆਇਆ, 'it is not accomplished yet'; ਮੇ ਤੇ ਨਹੀਂ ਬਣਿ ਆਉਂਦਾ, 'I cannot accomplish it,' lit., 'by me it does not be accomplished'; ਉਨ੍ਹਾਂ ਨੂੰ ਰੋਟੀ ਬੀ ਨਹੀਂ ਜੁੜ ਆਉਂਦੀ, 'they cannot even earn (their) bread'; ਤੀਰਥ ਆਉਣੇ ਦਾ ਤਾਂ ਇਹੋ ਫਲ ਹੈ ਕਿ ਕਿਸੇ ਨੂੰ ਕੁਝ ਹੱਥੋਂ ਸਰਿ ਆਵੇ, 'the advantage of coming to a place of pilgrimage is just this that one may be able to accomplish something with his hand,' i. e., have the opportunity of acquiring merit by giving alms to the crowds of faqirs and such like who frequent these places.

(3) There are a few phrases in which compounds with ਆਉਣਾ occur which can scarcely be classified; as, ਦਿਸ ਆਉਣਾ, 'to appear,' to be seen,' 'to come in sight'; ਝੁਕ ਆਉਣਾ, 'to bend,' perhaps with a suggestion that the inclination is toward the speaker.

373. The verb ਉੱਠਣਾ, 'to rise,' in these compounds generally denotes suddenness of action.

Ex. ਮਨ ਵਿਚ ਕ੍ਰੋਧ ਭੜਕ ਉੱਠਿਆ, 'in (his) heart anger flared up'; ਉਹ ਚੌਂਕ ਉੱਠਿਆ, 'he was startled,' or 'he started up'; ਉਹ ਬੋਲ ਉੱਠਿਆ, 'he spoke up.'

374. ਰੱਖਣਾ, 'to keep,' implies continuity, but with more of an active sense than is implied by ਰਹਿਣਾ.\* Ex. ਭਰਨਾ, 'to fill,' ਭਰ ਰੱਖਣਾ, 'to store up,' 'to fill for the purpose of keeping,' lit., 'having filled to keep'; ਫਕੜਨਾ, 'to take hold of,' ਫਕੜ ਰੱਖਣਾ, 'to keep hold of.' Sometimes with verbs of speaking, ਰੱਖਣਾ suggests the idea of preparing the person addressed beforehand for something to follow, which may be expressed or understood. Thus, ਮੈਂ ਉਸ ਨੂੰ ਕਹਿ ਰੱਖਿਆ ਹੈ, 'I have already

\* Taylor § 81.

told him' so that, e. g., when you call him he will know that it is for ; ਉਹ ਨੂੰ ਸਮਝਾ ਰੱਖਣਾ, 'admonish him beforehand.'

**375.** ਛੱਡਣਾ is very similar in its use to ਲੈਣਾ and ਦੇਣਾ, but is more intensive. One or other of the latter might generally be substituted for it.

Ex. ਅਸੀਂ ਫੌਜ ਨੂੰ ਤੁਹਾਡੀ ਕੁਮਕ ਵਾਸਤੇ ਤਿਆਰ ਕਰ ਛੱਡਿਆ ਹੈ, 'I have prepared the army for your assistance'; ਹਾਲ ਇਸ ਗੱਲ ਨੂੰ ਛਿਪਾ ਛੱਡੋ, 'for the present conceal this matter'; ਇਹ ਹੁਕਮ ਦੇ ਛੱਡਿਆ, 'he gave this order'; ਏਹ ਲੋਕ ਮੁੱਖ ਪੁਰ ਇੱਕ ਪੱਟੀ ਸਦਾ ਬੰਨ੍ਹ ਛੱਡਦੇ ਹਨ, 'these people always tie a bandage on their mouth'; ਭਾਵੇਂ ਮੈਂ ਨੂੰ ਕੁੰਹ ਆਖ ਛੱਡੀ, 'say what you please to me.' Compounds of this class are extremely common. They would appear to constitute a distinctively Panjábí idiom, as I do not find them referred to in any of the grammars of the cognate languages that I have been able to consult.

**376.** Intensive compounds with ਆਉਣਾ and ਉੱਠਣਾ are with rare exceptions used with intransitive, and those with ਰੱਖਣਾ and ਛੱਡਣਾ, with transitive verbs only.

## CHAPTER LI.

## POTENTIAL AND COMPLETIVE COMPOUNDS.

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**377.** The third class of compound verbs are those known as *Potentials*. These are formed by adding the verb ਸੱਕਣਾ, 'to be able,' to the root form of the conjunctive participle of any other verb. The former is then conjugated as usual while the latter remains uninflected.

Ex. ਮੈਂ ਜਾ ਨਹੀਂ ਸੱਕਦਾ, 'I cannot go'; ਬਾਲਕ ਹੁਣ ਤੁਰ ਸੱਕਦਾ ਹੈ, 'the child is now able to walk'; ਜੇ ਤੂੰ ਆ ਸੱਕੇਂ, 'if you are able to come.' Sometimes one hears the verb ਸੱਕਣਾ used with the inflected form of the infinitive; as, ਮੈਂ ਦੇਖਣੇ ਸੱਕਦਾ ਹਾਂ, 'I am able to see,' but this is unidiomatic and should be avoided.

Obs. ਸੱਕਣਾ cannot be used alone. Thus if we wish to say 'come if you can,' or 'come if you are able,' it would not be correct to render it ਜੇ ਸੱਕੇਂ ਤਾਂ ਆਵੀਂ, which would mean nothing. ਸੱਕਣਾ can be used only in combination with another verb, and in this case we may slightly alter the construction and say, ਜੇ ਹੋ ਸੱਕੇ ਤਾਂ ਆਵੀਂ, 'if it can be, come,' 'if it is possible come.'

**378.** There are other ways of expressing the idea of *potentiality*, two of which have been noted in previous Chapters, viz., (a) by the passive voice; as, ਮੇਰੇ ਕੋਲੋਂ ਇਹ ਰੋਟੀ ਨਹੀਂ ਖਾਈ ਜਾਂਦੀ, 'I cannot eat this bread'; ਮੈਂ ਤੇ ਜਾਇਆ ਨਹੀਂ ਜਾਂਦਾ, 'I cannot go'; ਮੈਂ ਬੇਂ ਜਾ ਨਾ ਹੋਇਆ, 'I was not able to go'; \* (b) by the use of ਆਉਣਾ, 'to come,' combined with a conjunctive participle; as ਜੇ ਮੇਰੇ ਪਾਸੋਂ ਹੋਇ ਆਵੇ ਤਾਂ ਕਰਾਂਗਾ, 'If I am able I will do (it).'+ Three other common idioms by which the same idea

\* Cf. §§ 332 (3), 335, 336.

† Ch. L.



is expressed may conveniently be noted here.

(1) The verb ਆਉਣਾ is used in conjunction with the infinitive mood of the principal verb. Ex. ਤੈ ਨੂੰ ਪੜ੍ਹਨਾ ਆਉਂਦਾ ਹੈ, 'can you read' ? lit., 'does reading come to you' ? ਮੈਂ ਨੂੰ ਪੰਜਾਬੀ ਬੋਲਣੀ ਆਉਂਦੀ ਨਹੀਂ, 'I cannot speak Panjābī.' Between this idiom and that in which ਸੱਕਣਾ is used there is a difference of meaning. Thus, ਮੈਂ ਨੂੰ ਲਿਖਣਾ ਨਹੀਂ ਆਉਂਦਾ, means 'I cannot write,' because I do not know how, whereas ਮੈਂ ਲਿਖ ਨਹੀਂ ਸੱਕਦਾ, means 'I cannot write,' it may be because I do not know how, or because I have a sore hand, or for any other reason. To express the idea of knowing how to do a thing the form with ਆਉਣਾ is the more idiomatic.

a. A construction very similar to this is that in which the verb ਆਉਣਾ follows a noun. It always denotes the possession or otherwise, according as the sentence is positive or negative, of a knowledge of the thing signified by the noun.

Ex. ਇਹ ਕੰਮ ਮੈਂ ਨੂੰ ਆਉਂਦਾ ਨਹੀਂ, 'I have no knowledge of this business,' in other words, 'I cannot do it' ; ਫਾਰਸੀ ਅਤੇ ਗੁਰਮੁਖੀ ਤੇ ਬਿਨਾ ਹੋਰ ਵਿਦਿਆ ਤਾਂ ਇਸ ਨੂੰ ਕੋਈ ਨਹੀਂ ਆਉਂਦਾ ਸੀ, 'except Persian and Gurmukhī he had no knowledge of any onther learning,' lit., 'no other learning came to him.'

(2) A very idiomatic potential form is made by adding to the verb ਹੋਣਾ to the stem of another verb. The subject when expressed is put in the Ablative case or construed with ਕੋਲੋਂ or ਪਾਸੋਂ.\*

Ex. ਮੈਂ ਬੰਦਾ ਆ ਨਾ ਹੋਇਆ, 'I was not able to come'; ਸਾ ਤੋਂ ਬੁੱਝ ਨਹੀਂ ਹੁੰਦੀ, 'we are not able to guess'; ਦੋ ਸੌ ਰੁਪੈਆ ਰੋਕ ਹੋਵੇ ਤਾਂ ਗੰਗਾ ਜੀ ਜਾ ਹੁੰਦਾ ਹੈ, 'if one had two hundred rupees cash one might go (on a pilgrimage) to the Ganges,' lit., (if) there were two hundred rupees, &c.,'

\* This, it will be observed, is identical with the third form of the passive voice, noted in § 332 (3). The connection will always make it clear which idea is intended to be expressed.

(3) Lastly ਬਣਨਾ, 'to be made,' 'to become,' is sometimes added to the infinitive mood of another verb, in the same sense ; as, ਮੇਰਾ ਇੱਥੇ ਰਹਿਣਾ ਬਣਦਾ ਨਹੀਂ, 'I cannot stay here,' lit., 'my staying here does not become'; ਜਿੰਨ੍ਹਾਂ ਤੁਹਾ ਥੋਂ ਬਣੇ ਦਾਨ ਕਰੋ, 'give alms as you are able.' This construction would be used chiefly in the negative form to denote an inability to do a thing owing to the inconvenience of it, or the difficulty of making suitable arrangements.

**379.** *Completive* compounds are formed by adding to a conjunctive participle in its short form, the verb ਚੁੱਕਣਾ, 'to finish,' or ਹਟਣਾ, 'to depart,' 'to cease.' They denote the completion of the action expressed by the first member of the compound. Thus, ਮੈਂ ਕੰਮ ਕਰ ਚੁੱਕਿਆ ਹਾਂ, 'I have finished the work'; ਅਸੀਂ ਰੋਟੀ ਖਾ ਹਟੇ, 'we have finished eating (our) dinner.' With regard to this compound observe :—

(1) ਚੁੱਕਣਾ and ਹਟਣਾ in the sense of 'finishing' are never used alone. Thus, we cannot say ਮੈਂ ਚੁੱਕਿਆ ਹਾਂ, 'I have finished.' They must always be used in combination with the conjunctive participle of a verb denoting what is finished.\*

(2) ਚੁੱਕਣਾ and ਹਟਣਾ may be combined with verbs both transitive and intransitive, but the resultant compound is always treated as intransitive and must have its subject in the Nominative case throughout all its tenses.

(3) The tenses of the imperfect participle are seldom if ever used.

\* There is however an intransitive verb ਚੁੱਕਣਾ, 'to be finished,' 'to forget,' 'to err,' which must not be confounded with ਚੁੱਕਣਾ, 'to finish,' as used in the completive compounds. An example of its use is the following ; ਅੱਜ ਗਾਵਾ ਚੁੱਕ ਗਿਆ, 'today the gram is finished.'

(4) We must often render it into English by the use of the word 'already.' Ex. ਮੈਂ ਉਹ ਨੂੰ ਕਹਿ ਹਟਿਆ ਹਾਂ, 'I have already told him'; ਉਹ ਤਾਂ ਪਹੁੰਚ ਚੁੱਕਿਆ ਹੋਣਾ, 'he has probably already arrived.' Sometimes the sense can scarcely be distinguished from that of the perfect participle, except that it expresses with somewhat more emphasis the idea of completion. Thus, ਮੈਂ ਕਈਕੁ ਦੇਸਾਂ ਦਾ ਸੈਲ ਕਰ ਚੁੱਕਿਆ ਹਾਂ, 'I have visisted several lands.'

(5) In the Absolute future it is often equivalent to the English future perfect. Ex. ਜਦ ਉਹ ਖਾ ਚੁੱਕੇਗਾ, 'when he shall have eaten'; ਜਦ ਉਹ ਆ ਚੁੱਕੇਗਾ, 'when he shall have come.'

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## CHAPTER LII.

## FREQUENTATIVE AND DESIDERATIVE COMPOUNDS.

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**380.** *Frequentative* compounds are employed when speaking of an act as being performed not once, but frequently or habitually. They correspond generally to our expression, 'to make a practice of,' though often this phrase would not be suitable in translating. They are formed in two ways.

(1) The verb ਕਰਨਾ, 'to do,' is added to a gerund. The former is conjugated throughout, while the latter generally remains uninflected.

Ex. ਉੱਥੇ ਨਾ ਜਾਇਆ ਕਰ, 'do not go there,' i. e., do not make a practice of going there ; ਮੈਂ ਰੋਜ਼ ਪੜ੍ਹਿਆ ਕਰਦਾ ਹਾਂ, 'I am in the habit of reading every day'; ਜਾਏ ਘਰ ਆਇਆ ਕਰੋ, 'come to my house' (now and then, or frequently).

a. When it is remembered that the gerund is in reality a noun which denotes in the abstract the act expressed by the verb from which it is derived, it is evident that this construction does not differ grammatically from that of those nominal compounds in which ਕਰਨਾ is used in conjunction with a noun ; as, e. g., ਬਿਚਾਰ ਕਰਨਾ, 'to consider,' lit., 'to do consideration.' So also ਆਇਆ ਕਰਨਾ, means literally 'to do the act of coming.' The only thing peculiar about the use of ਕਰਨਾ with the gerund is that repeated action is denoted, whereas this is not the case when it is combined with other nouns.\*

b. Sometimes, though I think rarely, the gerund is inflected to agree in gender and number with the subject of the verb. Thus, ਮੈਂ ਹੋਇਆ ਕਰਾਂਗਾ; 'I shall be in the habit of being' ਅਸੀਂ ਹੋਏ ਕਰਾਂਗੇ, 'we shall be, &c.': ਕੁੜੀ ਹੋਈ ਕਰੇਗੀ, 'the girl will be,

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\* Compare the English expressions, 'he does washing,' 'she does sewing' &c.

&c., ਕੁੜੀਆਂ ਹੋਈਆ ਕਰਨਗੀਆਂ, 'the girls will be, &c.' †

(2) In the tenses of the imperfect participle a frequentative compound is formed by adding ਹੁੰਦਾ, 'being' to the participle. Ex., ਮੈਂ ਉੱਥੇ ਬਹੁਤ ਜਾਂਦਾ ਹੁੰਦਾ ਸੀ, 'I used to go there often'; ਉਹ ਨਦੀ ਨਾਉਣ ਆਉਂਦੀਆਂ ਹੁੰਦੀਆਂ ਸਨ, 'they (fem.) were in the habit of coming to bathe in the river.' ਹੁੰਦਾ may in this construction follow ਹੁੰਦਾ just as it does any other imperfect participle, though it is somewhat redundant, and such a form of expression is rather unusual. Examples are, ਉਹ ਜਗਾ ਜਿੱਥੇ ਨਾਟਕ ਹੁੰਦਾ ਹੁੰਦਾ ਹੈ ਰੰਗ ਭੂਮੀ ਕਹਾਉਂਦੀ ਹੈ, 'the place where sports are accustomed to be (held) is called the *rang bhūmī*'; ਤਾਂ ਪੁੱਤ ਨੇ ਜਾਤਾ ਕਿ ਪਿਤਾ ਬੀ ਹੁੰਦਾ ਹੁੰਦਾ ਹੈ, 'then Dhruv knew that there was such a thing as a father also,' (as well as a mother) ‡ In all these examples the gerund with ਕਰਨਾ might be used, but in the tenses to which it is applicable, viz., those formed from the imperfect participle, the other construction is more in accordance with popular usage.

381. *Desiderative* compounds are made by adding the verb ਚਾਹੁਣਾ, 'to wish,' to the gerund or infinitive mood of another verb. Both the gerund and the infinitive are generally used in the uninflected form, except that, following the usual rule, the infinitive when derived from a transitive verb must agree in gender and number with its object, if that is in the Nominative case. Primarily this compound denotes the *wish* to do the act signified by the first member,

† Bihārī Lāl, *Panjābī Bīākaran*, p. p. 62, 65, 69.

‡ Lit., 'that a father was accustomed to be,' i. e., that it was the usual thing for boys to have a father. He had never seen his own, or heard of him, and was not aware that there was such a thing till he formed the acquaintance of other boys and heard them speak of their fathers.



but when the gerund occurs it is also often employed as a proximate future tense to denote an action or event as about to occur. Ex. ਮੈਂ ਜਾਇਆ ਚਾਹੁੰਦਾ ਹਾਂ, 'I wish to go,' or 'I am about to go'; ਮੈਂ ਸੌਂਇਆ ਚਾਹੁੰਦਾ ਸੀ, 'I was wishing to sleep'; ਉਸ ਨੇ ਪੁੱਛਣਾ ਚਾਹਿਆ, 'he wanted to ask'; ਜੇ ਤੂੰ ਰੋਟੀ ਖਾਣੀ ਚਾਹੇਂ ਤਾਂ ਹੁਣ ਜਾਹ, 'if you want to eat your dinner go now'; ਗੱਡੀ ਤੁਰਿਆ ਚਾਹੁੰਦੀ ਹੈ, 'the train is about to start.' In practice there is seldom or never away difficulty in distinguishing in any particular case whether the expression is used in its primary or secondary sense. When the latter is meant the gerund is used, and it is generally in cases where the idea of *wishing* or *desiring* would be incongruous, as in the last example given. When it is intended to express a *wish* the infinitive is more commonly employed.

(1) Occasionally the gerund is inflected to agree with the object in the Nominative case.

Ex. ਮੇਰਾ ਭਰਾਉ ਮੇਰੀ ਜਮੀਨ ਉੱਤੇ ਹਵੇਲੀ ਪਾਈ ਚਾਹੁੰਦਾ ਹੈ, 'my brother wishes to build (put) a house on my land.' So also in the following example the gerund of the substantive verb agrees with the subject in the plural; ਤੁਸੀਂ ਉਹ ਦੋ ਸਿੱਖ ਹੋਏ ਚਾਹੁੰਦੇ ਹੋ, 'do you want to be his disciples'?

(2) When the infinitive is used it is sometimes put in the Accusative case with the case sign usually, though not always, unexpressed.

Ex. ਉਹ ਉੱਠਣੇ ਚਾਹੁੰਦਾ ਸਾ, 'he wanted to get up'; ਮੈਂ ਵੇਖਣ ਨੂੰ ਚਾਹੁੰਦਾ ਹਾਂ, 'I want to see.'

**382.** In these compounds the infinitive which is a verbal noun is to be regarded as the object of the verb with which it is combined, and like nouns in general when employed as the object of a verb it is put sometimes in the Nominative and sometimes in



the Accusative case. In the dialect of Bhojpur there is the same choice between these two constructions, either the Nominative or the Accusative being permissible, the latter with or without the case sign ਕੇ or ਲਾ = Panj. ਨੂੰ. The following examples from Grierson are interesting ;

ਉ ਬੋਲਲ ਚਾਹਤ ਬਾ = Panj. ਉਹ ਬੋਲਣਾ ਚਾਹੁੰਦਾ ਹੈ, 'he wishes to speak.'

ਘੜੀ ਬਾਜੇ ਚਾਹਤ ਰਹੇ = ਘੜੀ ਬਜਣੇ ਚਾਹੁੰਦੀ ਸੀ, 'the clock was about to strike.'

ਉ ਬੋਲੇ ਕੇ ਚਾਹਲਾ = ਉਹ ਬੋਲਣੇ ਨੂੰ ਚਾਹੁੰਦਾ, 'he wishes to speak.'

ਭੇਜੇ ਲਾ ਚਾਹੀਲਾ = ਭੇਜਣੇ ਨੂੰ ਚਾਹੁੰਦਾ, 'I wish to send.'\*

The Accusative with the case sign is used in the same way also in the Oriya language ; as ਮਾਰਿਬਾ ਕੁ ਚਾਹਿ, = Panj. ਮਾਰਨੇ ਨੂੰ ਚਾਹੁੰਦਾ.†

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#### NOTE.

383. In connection with the use of the desiderative compound to denote the immediate futurity of an action Beames points out the interesting fact that in the Gipsy language the future is formed by prefixing to the present tense of a verb the noun *Káma*, 'desire,' (Panj., ਕਾਮ). Thus, *keráva*, 'I do,' *kama keráva*, 'I will do,' lit., 'I wish to do,' (Panj., ਮੈਂ ਕਰਿਆ ਚਾਹੁੰਦਾ ਹਾਂ). Also that in modern Greek a process analogous to this is followed, the verb *thelo*, 'I desire,' contracted to *the* and *tha* being prefixed in the same way ; as, e. g., *hupago*, 'I go,' *tha hupago*, 'I will go,' (Panj., ਮੈਂ ਜਾਇਆ ਚਾਹੁੰਦਾ ਹਾਂ).

\* Grierson, ii. 145.

† Hoernle, § 539.

## CHAPTER LIII.

## INSCEPTIVE, PERMISSIVE, AND ACQUISITIVE COMPOUNDS.

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**384.** *Inceptive* compounds, or as they are called by Hoernle *Inchoatives*, are formed by adding ਲੱਗਣਾ, 'to be attached,' &c., ਡਹਿਣਾ, 'to be occupied,' or ਪੈਣਾ, 'to fall,' to the inflected infinitive of another verb. They denote the action of the infinitive as *beginning*.

Ex. ਬਾਲਕ ਰੋਣੇ ਲੱਗਾ, 'the child began to cry'; ਦਰਵੱਜੇ ਬਹਿਕੇ ਓਹ ਮੇਲੇ ਦੀਆਂ ਗੱਲਾਂ ਕਰਣ ਲੱਗੇ, 'sitting at the gate (of the village) they began to talk of the *melá*.'

(1) The use of ਲੱਗਣਾ in this construction is confined for the most part to the perfect tenses, though it occurs also in the future absolute and contingent. In the tenses of the imperfect participle it is comparatively rare, but it may be expressed in the form of an intensive compound with ਜਾਣਾ or ਪੈਣਾ, and can then be used as freely in the imperfect tenses as in any others.

Ex. ਜੇ ਕਦੇ ਧੁੱਪੇ ਜਾਵਾਂ ਤਾਂ ਮੇਰਾ ਸਿਰ ਦੁਖਣ ਲੱਗ ਜਾਂਦਾ ਹੈ, 'If ever I go into the sun my head begins to ache'; ਮੌਤ ਦਾ ਭਯ ਚੇਤੇ ਆਉਣ ਲੱਗ ਪੈਂਦਾ ਹੈ, 'the fear of death begins to come to mind.' In the following sentence we have a combination of the *intensive*, *frequentative*, and *inceptive* compounds; ਤਾਂ ਉਸ ਨੂੰ ਸੁਦਾਈ ਆਖਣ ਲੱਗ ਜਾਇਆ ਕਰਦੇ ਹਨ, 'then they begin to call him a mad-man.'

(2) This compound is often used when the action denoted has not actually begun, but is only about to do so.

Ex. ਜਦ ਮੈਂ ਤੁਰਨ ਲੱਗਾ, 'when I was about to start'; ਮੈਂ ਕੁਝ ਹੋਰ ਕਹਿਣ ਲੱਗਾ ਸੀ, 'I was about to say something else.'

(3) It is also frequently heard in the account of a conversation or discourse when the words of a speaker are introduced, though English idiom would admit of no corresponding word.

Ex. ਜਾਂ ਮੈਂ ਉਸ ਨੂੰ ਸੱਦਿਆ ਤਾਂ ਉਹ ਕਹਿਣ ਲੱਗਾ ਮੈਂ ਨਹੀਂ ਆਉਣਾ,  
'when I called him he said he would not come,' lit.,  
'began to say I will not come.'

(4) Colloquially the order is very frequently reversed, ਲੱਗਣਾ being made to precede the word with which is combined.

Ex. ਤਾਂ ਅਸੀਂ ਲੱਗੇ ਖਾਣ,\* 'then we began to eat'; ਸ੍ਰੀ ਗੁਰੂ ਜੀ ਅਤੇ ਮਰਦਾਨਾ ਲੱਗੇ ਪਾਤਸ਼ਾਹ ਦਾ ਦਰਬਾਰ ਪੁੱਛਣ, the *Guru* and *Mardáná* began to inquire for the king's audience chamber.'

(5) Sometimes instead of the infinitive, the imperfect participle is used with ਲੱਗਣਾ in these compounds. I do not remember ever to have heard this form of expression, but have noted several instances of it in Pundit Sardhá Rám's *Panjábi Bāt Chit*, and elsewhere. Thus, ਇਹ ਤਾਂ ਲੰਬਰਦਾਰ ਲੱਗਾ ਆਉਂਦਾ ਈ,\* 'this is the *lambardár* coming, (about to come)'; ਇਹ ਤਾਇਆ ਲੱਗਾ ਆਉਂਦਾ ਈ, 'this is (my) uncle coming'; ਇਹ ਮੁਲਖ ਤਿਨਾਂ ਦੇ ਹੱਥੋਂ ਜਾਂਦਾ ਲੱਗਾ, 'this country began to go out of their hand.'†

(6) ਡਹਿਣਾ when used instead of the much more common ਲੱਗਣਾ occurs generally in the compound from ਡਹਿ ਪਿਆ.

\* ਖਾਣ = ਖਾਣ.

\* ਈ = ਹੈ. See the additional forms of the present tense of the substantive verb in § 30,

† There is a construction of the desiderative and potential compounds analogous to this in Bengálí. Thus, ਮਾਰਿਤੇ ਚਾਹਿ = Panj. ਮਾਰਦੇ ਚਾਹੁੰਦਾ = ਮਾਹਿਆ ਚਾਹੁੰਦਾ, 'wishes to strike.' Again, ਕਰਿਤੇ ਪਾਰਿ = Panj. ਕਰਦੇ ਸੱਕਦਾ = ਕਰ ਸੱਕਦਾ, 'can do,' Hoernle, § 539.



(7) ਪੈਣਾ also is less frequently used in this construction than ਲੱਗਣਾ. When employed it usually precedes the infinitive with which it is connected ; as, ਲੋਕਾਂ ਵਿੱਚ ਗੱਲਾਂ ਪਈਆਂ ਹੋਵਣ, 'people began to talk,' lit., 'among the people there began to be words.'

385. *Permissives* and *acquisitives* are formed respectively by adding ਦੇਣਾ, 'to give,' and ਪਾਉਣਾ, 'to receive,' to the infinitive of another verb. They denote *permission* to perform the act signified by the primary verb ; the former meaning to *give* permission, and the latter, to *receive* it. With ਦੇਣਾ the infinitive must be in the inflected form. With ਪਾਉਣਾ it is often uninflected.

Ex. ਮੈਂ ਉਸ ਨੂੰ ਜਾਣੇ ਦਿੱਤਾ, 'I let him go,' lit., 'I gave to him to go'; ਉਹ ਸਦਾਕਾਲ ਨਹੀਂ ਰਹਿਣਾ ਪਾਉਂਗਾ, 'he will not be allowed to remain always,' lit., 'he will not receive to remain,' &c., or if it is *circumstances* that do not permit it, we render, 'he will not be able to remain always.' So also, ਉਹ ਜਾਣੇ ਨਹੀਂ ਪਾਏਗਾ, 'he will not be allowed to go,' or 'he will not be able to go.' In this constructions ਪਾਉਣਾ is treated as an intransitive verb, taking its subject in the Nominative case throughout all the tenses, so that we must say ਉਹ ਜਾਣੇ ਨਹੀਂ ਪਾਇਆ, 'he was not allowed to go,' not ਉਸ ਨੇ, &c.

(1) Note ਜਾਣ ਦਿਓ, 'let (it) go' = 'let it pass,' 'never mind.'

ਮੈਂ ਇਸ ਗੱਲ ਨੂੰ ਕਦੇ ਨਹੀਂ ਜਾਣ ਦਿਆਂਗਾ, 'I will never let this matter pass.'

ਰਹਿਣ ਦਿਹ, 'let (it) alone,' 'let stay,' 'leave.'

(2) In the acquisitive compound ਮਿਲਣਾ is sometimes substituted for ਪਾਉਣਾ. The subject is then put in the Dative case. Ex. ਉਸ ਨੂੰ ਘਰ ਵਿੱਚ ਵੜਨਾ ਨਾ ਮਿਲਿਆ, 'he was not allowed to enter the house.'

\* \* \* \* \*

## CHAPTER LIV.

## CONTINUATIVE AND PROGRESSIVE COMPOUNDS

386. *Continuative* compounds are formed by adding ਰਹਿਣਾ, 'to remain,' to an imperfect participle, which latter must agree with the subject of the verb in gender and number. They denote an action as going on continuously ; as, ਗੱਦੋਂ ਹੀਂਗਦਾ ਰਹਿੰਦਾ ਹੈ, 'the ass continues braying' ; ਕੁੜੀਆਂ ਹੱਸਦੀਆਂ ਰਹਿੰਦੀਆਂ ਹਨ, 'the girls keep laughing.'

(1) The phrase ਜਾਂਦਾ ਰਹਿਣਾ, means 'to be lost,' 'to disappear,' or 'to die' ; as, ਮੇਰੀ ਪੋਥੀ ਜਾਂਦੀ ਰਹੀ, 'my book is lost' ; ਸਭ ਕੁਛ ਜਾਂਦਾ ਰਿਹਾ, 'everything has disappeared,' or 'is gone' ; ਮੇਰਾ ਪਿਤਾ ਜਾਂਦਾ ਰਿਹਾ ਹੈ, 'my father has passed away,' 'is dead.' Again the phrase ਚੱਲਦਾ ਰਹਿਣਾ, signifies, 'to depart,' 'to go away' ; as, ਉਹ ਉੱਥੋਂ ਚੱਲਦਾ ਰਿਹਾ, 'he went away from there.'

(2) The continuative compound differs from the frequentative in that it implies *continuance* of the action, while the latter implies *repetition*. Ex., ਕੁੜੀ ਗਾਇਆ ਕਰਦੀ ਹੈ (or ਗਾਉਂਦੀ ਹੁੰਦੀ ਹੈ), 'the girl sings,' 'is in the habit of singing,' but ਕੁੜੀ ਗਾਉਂਦੀ ਰਹਿੰਦੀ ਹੈ, 'the girl continues singing.' Again as regards the difference between the continuative and the intensive with ਰਹਿਣਾ, both imply continuance of the act, but the former does so with much more distinctness and emphasis than the latter. Thus, ਮੈਂ ਸੋਚ ਰਿਹਾ or ਮੈਂ ਸੋਚ ਰਿਹਾ ਸੀ, 'I was (engaged in) thinking,' but ਮੈਂ ਸੋਚਦਾ ਰਿਹਾ, 'I kept thinking.'

387. *Progressives* are formed in two ways. (1) Instead of ਰਹਿਣਾ, as in the continuative compounds,



ਜਾਣਾ is employed with an imperfect participle. (2) ਜਾਣਾ, is connected with a perfect participle in the feminine form singular. There is little difference of meaning between these and the continuatives. Indeed sometimes they may be used interchangeably, and by most grammarians they have been classed together, but Kellogg is undoubtedly right in drawing a distinction between them. Thus, while ਰਹਿਣਾ suggests the idea of *continuance*, ਜਾਣਾ suggests that of steady progress toward an end, or, to put it differently, ਰਹਿਣਾ expresses continuance in the state denoted by the participle ; ਜਾਣਾ, progress in that state.

Ex. ਕੁੱਤਾ ਭੌਂਕਦਾ ਰਹਿੰਦਾ ਹੈ, 'the dog keeps on barking,' but, ਜਹਿਰ ਉੱਜੜਦਾ ਜਾਂਦਾ ਹੈ, 'the city goes on falling to ruin,' and ਉਹ ਧਨ ਕੱਠਾ ਕਰੀ ਜਾਂਦਾ ਹੈ, 'he goes on accumulating wealth.' Again, ਘਰ ਬਣਦੇ ਰਹਿੰਦੇ ਹਨ, 'houses continue to be built,' or 'are continually being built,' but, ਘਰ ਬਣਦਾ ਜਾਂਦਾ ਹੈ (or ਬਣੀ ਜਾਂਦਾ ਹੈ), 'the house is being built,' 'the building of the house goes forward' (toward completion). Perhaps a clearer illustration still of the distinction between these two forms of expression is seen in the two sentences, ਅੱਗ ਬਲਦੀ ਰਹਿੰਦੀ ਹੈ, and ਅੱਗ ਬਲਦੀ ਜਾਂਦੀ ਹੈ. The former signifies that the fire continues burning ; the latter, that it is gradually kindling and blazing up higher and higher. Nevertheless it must be confessed that this distinction is not always kept in view, and that, as stated above, the two are sometimes used interchangeably.

(1) When the feminine form\* of the perfect parti-

\* I am not sure that this is not after all in appearance only, the participle feminine. It is not unlikely that the ending ਈ is the emphatic particle added to the stem of the verb, so that, e. g., in the sentence ਉਹ ਮੈਂ ਨੂੰ ਮਾਰੀ ਜਾਂਦਾ ਹੈ, 'he goes on beating me,' ਮਾਰੀ may be for ਮਾਰ ਹੀ.



ciple is used it is sometimes written with a *bindi* ; as, ਉਹਉਸ ਥੋਂ ਪੁੱਛੀਂ ਗਏ, 'they went on asking him.'

388. A common construction is that formed by placing before ਆਉਣਾ or ਜਾਣਾ the perfect participle of a verb of motion. It denotes that the person or thing signified by the subject comes or goes under the conditions represented by the participle. The latter must agree in gender and number with the subject.

Ex. ਉਹ ਵਗਿਆ ਜਾਂਦਾ ਹੈ, 'he is running along,' 'he is going running' ; ਉਹ ਵਗਿਆ ਆਉਂਦਾ ਹੈ, 'he is running along,' 'he is coming running' ; ਉਹ ਕੌਣ ਲੰਘਿਆ ਜਾਂਦਾ ਹੈ, 'who is that passing along' ?

(1) Note the difference between these compounds with the perfect participle, and those in which ਜਾਣਾ occurs with the conjunctive participle, (Intensives).

ਉਹ ਭੱਜ ਗਿਆ, 'he ran away.'

ਉਹ ਭਜਿਆ ਗਿਆ, 'he went running,' 'he ran along.'

ਕਬੂਤਰ ਉਡ ਗਿਆ, 'the pigeon flew away.'

ਕਬੂਤਰ ਉਡਿਆ ਗਿਆ, 'the pigeon flew along.'

ਉਹ ਮੁੜ ਜਾਂਦਾ ਹੈ, 'he turns,' 'returns.'

ਉਹ ਮੁੜਿਆ ਜਾਂਦਾ ਹੈ, 'he is returning,' (in the act of doing so).

The one expresses simply the action of the participle, the other presents it in progress.

(2) The phrase ਚੱਲਿਆ ਜਾਣਾ in the tenses of the imperfect participle denotes 'to go,' 'to move along,' but in the other tenses, 'to go away.' Ex., ਉਹ ਚੱਲਿਆ ਜਾਂਦਾ ਸੀ, 'he was going along,' but ਉਹ ਚੱਲਿਆ ਗਿਆ, 'he went away,' and ਮੈਂ ਚੱਲਿਆ ਜਾਵਾਂਗਾ, 'I shall go away.' Even with the imperfect participle however when used for the immediate future (see § 314) it signifies 'to go

away.' Ex., ਅੱਛਾ ਜੀ ਮੈਂ ਚੱਲਿਆ ਜਾਂਦਾ ਹਾਂ, 'well Sir I will go away.'

(3) This combination of the perfect participle with ਆਉਣਾ and ਜਾਣਾ, may again have another participle, perfect or imperfect, also in agreement with the subject prefixed to it. This denotes some action as being performed by the subject as he moves along, or more clearly defines the character of the motion. It is often difficult to render this literally into English.

Ex. ਮੱਖੀਆਂ ਮਖੀਰ ਲਾਉਂਦੀਆਂ ਚੱਲੀਆਂ ਜਾਂਦੀਆਂ ਸਨ, 'the bees went along making combs,' lit., 'attaching (to the trees, &c.) combs.' This represents the bees as attaching honey combs to the trees as they passed on from place to place ; ਹਰ ਘੜੀ ਉਹ ਦੀ ਅਵਸਥਾ ਵੱਟਦੀ ਚੱਲੀ ਜਾਂਦੀ ਹੈ, 'every hour his circumstances go on changing' ; ਸੈਨਾ ਬੀ ਮਗਰ ਲੱਗੀ ਚੱਲੀ ਆਉਂਦੀ ਸੀ, 'the army too was coming along following,' lit., 'was coming along attached behind.'

\* \* \* \* \*

## CHAPTER LV.

ਪਿਆ ਪREFIXED TO A VERB IN AN INTENSIVE OR A  
FREQUENTATIVE SENSE.— STATICAL AND  
REITERATIVE COMPOUNDS.

389. A common construction is that in which the perfect participle of the verb ਪੈਣਾ, 'to fall,' is prefixed to another verb, the participle being made to agree in gender and number with the subject of the latter. This in general denotes that the action is in progress. It is then equivalent to those *intensive* compounds in which ਰਹਿਣਾ constitutes the second member, and has the force of the English phrase, 'to be engaged in,' though English idiom would not always admit of its being so translated. This idiom is also often used in place of the *frequentative* compound, denoting habitual or customary action. Examples are as follows :—

*For the Intensive Compound.*

ਅਸਾਂ ਤੁਹਾਡੇ ਮੂੰਹ ਵਲ ਪਏ ਵੇਖਦੇ ਹਾਂ (=ਵੇਖ ਰਹੇ ਹਾਂ), 'I am looking toward your face.'

ਤੇਰਾ ਭਰਾ ਪਿਆ ਬੁਲਾਂਦਾ ਹੈ\* (=ਬੁਲਾ ਰਿਹਾ ਹੈ), 'your brother is calling.'

ਉਹ ਪਿਆ ਖਾਂਦਾ ਹੈ (=ਖਾ ਰਿਹਾ ਹੈ), 'he is engaged in eating.'

*For the Frequentative Compound.*

ਕਈ ਅੱਸੀਆਂ ਦੀ ਅਵਸਥਾ ਨੂੰ ਟੱਪਕੇ ਬੀ ਪਏ ਦੌੜਦੇ ਫਿਰਦੇ ਹਨ (=ਦੌੜਦੇ ਫਿਰਦੇ ਹੁੰਦੇ ਹਨ), 'some having passed the age of eighty even, run about,' i. e., remain active.

ਉਹ ਸੁਦਾਇਣਾਂ ਦੀ ਤਰਾਂ ਪਈ ਇੱਧਰ ਉੱਧਰ ਫਿਰਦੀ ਸੀ (=ਫਿਰਿਆ ਕਰਦੀ

\* ਬੁਲਾਂਦਾ for ਬੁਲਾਉਂਦਾ.



ਸੀ), 'she used to wander hither and thither like a mad woman.'

ਦੇਖਣਾ ਚਾਹੀਦਾ ਹੈ ਕਿ ਧਰਮ ਸਾਸਤ੍ਰ ਕੀ ਕਹਿੰਦਾ ਹੈ ਅਤੇ ਅਸੀਂ ਪਏ ਕੀ ਕਰਦੇ ਹਾਂ (=ਅਸੀਂ ਕੀ ਕਰਦੇ ਹੁੰਦੇ ਹਾਂ), 'one ought to see what the sacred *Shástar* says, and what we are in the habit of doing,' i. e., how our actions compare with the teachings of the *Shástar*.

Other examples, all of which are taken from native sources, will be given in the Exercise.

(1) Occasionally ਪਿਆ is prefixed for emphasis to compound with ਰਹਿਣਾ.

Ex. ਜਿੱਧਰ ਪਿਆਨ ਕਰੋ ਉੱਧਰ ਸੁੰਦਰਤਾ ਹੀ ਸੁੰਦਰਤਾ ਪਈ ਚਮਕ ਦਮਕ ਰਹੀ ਹੈ, 'whichever way you look nothing but beauty shines'.\* ਉਹ ਸਾਰਾ ਦਿਨ ਮੁੰਡੇ ਨੂੰ ਕੁੱਛੜ ਲਈ ਗਲੀ ਕੂਚੇ ਪਈ ਫਿਰਦੀ ਰਹਿੰਦੀ ਹੈ, 'all day she goes about the lanes and streets with the boy on her hip'.†

(2) In the following it is prefixed to the frequentative ਕੀਤਾ ਕਰਨਾ which here however has the force of the simple verb ਕਰਨਾ. ਉਹ ਕਿਸੇ ਮਨੁੱਖ ਨਾਲ ਕੁਝ ਗੱਲਾਂ ਬਾਤਾਂ ਪਿਆ ਕੀਤਾ ਕਰਦਾ ਸਾ, 'he was engaged in holding a conversation with some man'; ਮੈਂ ਪਿਆ ਕਸ਼ਮੀਰੀਆਂ ਦੇ ਨਾਲ ਕੁਝ ਹਿਸਾਬ ਕੀਤਾ ਕਰਦਾ ਸਾ, 'I was engaged in doing an account with (some) Kashmírís.'

(3) This idiom, when the verb is in the imperative or contingent future, has an entirely different meaning, ਪਿਆ then being used in a sense very similar to ਭਾਵੇਂ, 'if you,' or 'he, please,' or to express doubt or incredulity.

Ex. ਪਿਆ ਕਰਨ ਦਿਹ, 'let him do (it) if he likes'; ਪਿਆ ਕੁਛ ਹੋਵੇ ਨਿਸਤਾਰਾ, 'it may be that there will be some

\* Said with reference to the beauty of nature.

† After the manner in which women carry their children in this country.

salvation'; ਉਹ ਧਿਆ ਪਾਰ ਲਖਾਵੇ, 'it may be that he will carry (us) across' (the gulf that separates this world from the next).

**390.** In the so-called *statical* compounds an imperfect participle in the masculine inflected form singular or plural is prefixed to a verb of motion. The participle denotes something as occurring during the action of the verb.

Ex. ਉਹ ਨੱਚਦੇ ਟੱਪਦੇ ਚੱਲਿਆ ਆਉਂਦਾ ਸੀ, 'he was coming along dancing and jumping'; ਇੱਕ ਕੁੜੀ ਗਾਉਂਦੇ ਚੱਲੀ ਜਾਂਦੀ ਹੈ, a girl is going along singing.' ਉਹ ਹੱਸਦਿਆਂ ਚੱਲਿਆ ਗਿਆ, 'he went away laughing.' This is merely a special application of the use of the imperfect participle absolute as explained in Chapter xxxviii, and does not need further illustration.

**391.** A class of compounds known as *Reiteratives* is formed by uniting and conjugating together two verbs of identical or similar meaning, for the sake of emphasis; as, ਮਾਰਨਾ ਕੁੱਟਣਾ, 'to beat severely,' 'to give a pommeling'; or verbs which denote actions which commonly accompany one another, with a view of expressing the idea of both in close connection. Both are conjugated regularly throughout, except that.

(1) In the periphrastic tenses the auxiliary is attached to the second member only; as ਉਹ ਮੁੰਡੇ ਨੂੰ ਮਾਰਦਾ ਕੁੱਟਦਾ ਸੀ, 'he was giving the boy a great beating.'

(2) When verbs of this class are compounded with other verbs, such as ਚੁੱਕਣਾ, ਜਾਣਾ, ਸੱਕਣਾ, &c., the latter occurs only once; as ਜਾਂ ਉਹ ਖਾ ਪੀ ਚੁੱਕੇ ਸਨ, 'When they had finished eating and drinking'; ਅਸੀਂ ਸਭੇ ਕੁਛ ਖਾ ਪੀ ਗਏ, we ate and drank up everything.'

\* \* \* \* \*

## CHAPTER LVI.

## DERIVATIVE AND COMPOUND NOUNS.

**392.** In conclusion it will be useful to indicate the usual methods by which derivative and compound words are formed. In general the formation of one word from another is effected by changing the last vowel, or by prefixing or adding one or more syllables, with sometimes a slight internal change.

**393.** Derivation of *Feminine* from *Masculine* nouns

(1) From masculine nouns in ਆ feminines are formed by substituting ਈ for ਆ. In the case of inanimate things these have a diminutive sense.

ਘੋੜਾ, 'a horse,' ਘੋੜੀ, 'a mare.'	ਟੋਕਰਾ, 'a basket,' ਟੋਕਰੀ, 'a small basket.'
ਬੱਕਰਾ, 'a he-goat,' ਬੱਕਰੀ, 'a she-goat.'	ਗੱਡਾ, 'a cart,' ਗੱਡੀ, 'a small cart.'
ਕੁੱਤਾ, 'a dog,' ਕੁੱਤੀ, 'a bitch.'	ਰੱਸਾ, 'a rope,' ਰੱਸੀ, 'a small rope.'
ਚੁਹੜਾ, 'a sweeper,' ਚੁਹੜੀ, 'a sweeper's wife.'	ਖੂਹਾ, 'a well,' ਖੂਹੀ, 'a small well.'
ਮਹਿਰਾ, 'a water-carrier,' ਮਹਿਰੀ, 'the wife of a water-carrier.'	ਮੰਜਾ, 'a bedstead,' ਮੰਜੀ, 'a small bedstead.'

(2) Masculines ending in ਸ, ਟ, ਠ, ਡ, ਢ, ਣ, ਮ, ਤ, generally add ਈ to form the feminine.\*

\* The rules for the formation of feminines from masculine nouns ending in a consonant hold good in general, but there are exceptions to them. I have in the main followed Bihārī Lāl.



ਦਾਸ, 'a slave,' ਦਾਸੀ, 'a female slave.'

ਜੱਟ, 'a *Jat*,' ਜੱਟੀ 'the wife of a *Jat*.'

ਤਖਾਣ, 'a carpenter,' ਤਖਾਣੀ, 'the wife of a carpenter.'

ਭੱਠ, 'an oven,' ਭੱਠੀ, 'a small oven.'

ਟਿੱਡ, 'a locust,' ਟਿੱਡੀ, 'a grasshopper.'

ਬਘਿਆੜ, 'a wolf,' ਬਘਿਆੜੀ, 'a she wolf.'

(3) Masculines ending in ਉ, ਹ, ਖ, ਗ, ਘ, ਚ, ਛ, ਜ, ਝ, ਤ, ਧ, ਨ, ਫ, ਰ, ਲ, and also in ਙ when it denotes a person, form their feminines by adding ਣੀ or ਨੀ.

ਕਾਉ, 'a crow,' ਕਾਉਣੀ, 'a female crow.'

ਮਲਾਹ, 'a boatman,' ਮਲਾਹਣੀ, 'the wife of a boatman.'

ਸਿੱਖ, 'disciple,' ਸਿੱਖਣੀ, 'a female disciple.'

ਰਾਗ, 'a tune,' ਰਾਗਣੀ, ਰਾਗਨੀ, 'a tune' (of a class distinct from the *rāgs*.)

ਬਾਘ, 'a tiger,' ਬਾਘਣੀ, 'a tigress.'

ਲੁੱਚ, 'a profligate,' ਲੁੱਚਣੀ, 'a profligate woman.'

ਸਰਾਫ, 'a money changer,' ਸਰਾਫਣੀ, 'the wife of a money changer.'

ਪਖੀਰ, 'a fakeer,' ਪਖੀਰਨੀ, 'a female fakeer.'

ਰਿੱਛ, 'a bear,' ਰਿੱਛਣੀ, 'a female bear.'

ਬਜਾਜ, 'a cloth merchant,' ਬਜਾਜਣੀ, 'the wife of a cloth merchant.'

ਰੋੜ, 'a species of antelope,' ਰੋੜਣੀ, 'a female of the same species.'

ਭਗਤ, 'a worshipper,' ਭਗਤਣੀ, 'a female worshipper.'

ਸਾਧ, 'a fakeer,' ਸਾਧਣੀ, 'the wife of a fakeer.'

ਜਜਮਾਨ, 'a client,' ਜਜਮਾਨਣੀ, 'a female client.'

ਸੇਰ, 'a tiger,' ਸੇਰਨੀ, 'a tigress.'

ਚੰਡਾਲ, 'a low person,' ਚੰਡਾਲਣੀ, 'a low woman.'

ਭੰਡ, 'an actor,' ਭੰਡਣੀ, 'an actress.'

(4) Masculines ending in ਈ preceded by a consonant generally form the feminine by changing ਈ to ਣ. If however ਈ is preceded by a vowel, it is shortened to ਇ and ਣ is added.

ਧੋਬੀ, 'a washerman,' ਧੋਬਣ,	ਕਸਾਈ, 'a butcher,' ਕਸਾਇਣ,
'a washerwoman.'	'the wife of a butcher.'
ਗੁਆਂਢੀ, 'a neighbour,'	ਨਾਈ, 'a barber,' ਨਾਇਣ,
ਗੁਆਂਢਣ, 'a female neighbour.'	'the wife of a barber.'
ਸੁਦਾਈ, 'a madman,' ਸੁਦਾਇਣ,	ਭਾਈ, 'a brother,' ਭੈਣ
'a mad woman.'	(=ਭਾਇਣ), 'a sister.'

(5) Some masculines in ਲ add ਝੀ to form the feminine.

ਬਾਲ, 'a child,'* ਬਾਲਝੀ, 'a little girl.'	ਖੋਲ, 'an opening,' ਖਲਝੀ,
	'a small opening.'
ਤਾਲ, 'a tank,' ਤਾਲਝੀ, 'a small tank.'	ਲਾਲ, 'a small red bird,'
	ਲਾਲਝੀ, 'a female of the same species.'†

(6) Masculine names of castes, nationalities, &c., when ending in a consonant sometimes add ਆਣੀ to form the feminine. If the ending be in a vowel, that is dropped or changed to its corresponding semivowel.

\* Both masc. and fem.

† Masculine diminutives are sometimes formed in ਝ and ਞ with corresponding feminines in ਝੀ. Thus, from ਕਾਂਗ, 'a crow,' ਕਾਂਗੜਾ (m) and ਕਾਂਗੜੀ (f), 'a young crow,' from ਖੋਲ, 'a hide,' ਖਲੜ, 'a piece of leather,' and ਖਲੜੀ, 'the foreskin. Also, as a term of contempt, from ਫਰੰਗੀ, 'a European,' occurs ਫਰੰਗੜਾ, 'a little European,' and in the following sentence a woman abusing another speaks scornfully of her husband in this way ; ਆਉ ਤਾ ਤੇਰੇ ਖਸਮੜੇ ਨੂੰ ਪਿੱਟਿਆ, 'come then I beat your little husband,' ਖਸਮੜਾ being the diminutive of ਖਸਮ, 'a husband.'

ਮਿਸਰ, 'a brahman,' ਮਿਸ-  
ਰਾਣੀ, 'a brahman wo-  
man.'

ਮਿਹਤਰ, 'a sweeper,' ਮਿਹਤ-  
ਰਾਣੀ, 'a woman of the  
sweeper caste.'

ਪੰਡਤ, 'a pundit,' ਪੰਡਤਾਣੀ,

'a female pundit,' 'the  
wife of a pundit.'

ਹਿੰਦੂ, 'a Hindú,' ਹਿੰਦਵਾਣੀ,  
'a Hindú woman.'

ਖੱਤਰੀ, 'a *Khattri*,' ਖਤਰਾਣੀ,  
'a woman of the  
*Khattri* caste.'

394. Derivation of *Abstract* nouns from *Verbal*  
*Roots*.

(1) Many verbal roots are used as abstract nouns.  
If the root contains a short vowel it is usually length-  
ened. Thus ;

ਮਾਰਨਾ, 'to beat,' ਮਾਰ, 'a  
beating,' 'a blow.'

ਲਿੱਖਣਾ, 'to plaster,' 'to  
smear,' ਲੇਪ, 'ointment.'

ਬੋਲਣਾ, 'to speak,' ਬੋਲ,  
'harmony,' 'agreement.'

ਕਰਨਾ, 'to do,' ਕਾਰ, 'work.'

ਤੁਰਨਾ, 'to go,' 'to move,'

ਤੌਰ, 'gait,' 'movement.'\*

'voice,' 'manner of  
speaking.'

ਚੱਲਣਾ, 'to go,' ਚਾਲ, 'walk,'  
'behaviour.'

ਮਿਲਨਾ, 'to meet,' ਮੇਲ,  
ਖੇਡਣਾ, 'to play,' ਖੇਡ, 'a  
game.'†

ਲਪੇਟਣਾ, 'to fold,' ਲਪੇਟ, 'a  
fold,' 'a twist.'

(2) From some monosyllabic roots containing a  
short vowel nouns are formed by lengthening the  
vowel and adding ਆ or ਈ.

ਸੁੱਕਣਾ, 'to dry,' ਸੋੱਕਾ, 'dry-  
ness,' 'drought.'

ਭੁੱਲਣਾ, 'to err,' ਭੋਲਾ, 'an  
error.'

ਲਿਖਣਾ, 'to write,' ਲੇਖਾ,

'an account.'

ਰੱਖਣਾ, 'to keep,' ਰੱਖੀ, 'pro-  
tection.'

ਲੁੱਟਣਾ, 'to loot,' ਲੋਟੀ, 'loot-  
ing.'

\* ਜੇ ਸਾਰੇ ਲੋਕ ਚੁੱਪ ਕਰਕੇ ਬੈਠੇ ਰਹਿਣ, ਤਾਂ ਸੰਸਾਰ ਦਾ ਤੌਰ ਕਿੱਥੁਰ ਤੁਰੇ, 'If all men  
sat quietly (i. e., did no work) how would the world move forward' ?  
lit., how would the movement of the world move ?

† ਕੋਈ ਹੋਰ ਖੇਡ ਖੇਡਿਯੋ, 'let us play some other game.'



(3) Causal roots are also used as abstract nouns.

ਬਚਾਉਣਾ, 'to deliver,' ਬਚਾਉ, 'deliverance,'	ਵਰਤਾਉਣਾ, 'to cause to be used,' 'to distribute,'
ਚੜ੍ਹਾਉਣਾ, 'to lift,' ਚੜ੍ਹਾਉ, 'ascent.'	ਵਰਤਾਉ, 'use.'
ਲੁਕਾਉਣਾ, 'to hide,' ਲੁਕਾਉ, 'hiding,' 'concealment.'	ਛਿੜਕਾਉਣਾ, 'to cause to be sprinkled,' ਛਿੜਕਾਉ, 'sprinkling.'

(4) A large number of nouns are formed from causal root by dropping the final ਉ and substituting for it ਈ. These generally have two distinct meanings. They denote (a) abstractly the action signified by the verb, and (b) the price paid for the same.

ਲਿਖਾਉਣਾ, 'to have plastered,' ਲਿਖਾਈ, 'plastering,' 'the cost of having plastered.'

ਰੰਗਾਉਣਾ, ਰੰਗਵਾਉਣਾ, 'to have dyed,' or 'painted,' ਰੰਗਾਈ, ਰੰਗਵਾਈ, 'dyeing,' 'painting,' 'the cost of dyeing,' &c.

ਢੁਲਾਉਣਾ, ਢੁਲਵਾਉਣਾ, 'to have carried,' ਢੁਲਾਈ, ਢੁਲਵਾਈ, 'carry-  
ing,' 'compensation for carrying.'

ਬਣਵਾਉਣਾ, 'to have made,' ਬਣਵਾਈ, 'the cost of having  
made'.\*

ਛਣਾਉਣਾ, 'to have sifted,' ਛਣਾਈ, 'sifting,' 'compensation  
for sifting.'

ਕਮਾਉਣਾ, 'to earn,' ਕਮਾਈ, 'what is paid for what is  
earned, i. e., earnings'.†

ਸਿਲਾਉਣਾ, 'to have sewed,' ਸਿਲਾਈ, 'sewing,' 'compen-  
sation for sewing.'

(5) ਟ, ਹਟ, or ਤ is added to causal roots to form  
abstract nouns. Sometimes ਉ of the root is elided,

\* I am not aware that ਬਣਵਾਈ is ever used in the abstract sense of  
'making.'

† ਕਮਾਉਣਾ is not a causal verb, but it resembles one in form.

or changed to its cognate semivowel ਵ.

ਬਣਾਉਣਾ, 'to make,' ਬਣਾਉਣਾ, ਬਣਾਵਟ, 'make,' 'manufacture,'  
'a fabrication,' 'a sham.'

ਸਜਾਉਣਾ, 'to ornament,' ਸਜਾਉਣਾ, ਸਜਾਵਟ, 'ornamentation.'  
ਲਿਖਾਉਣਾ, 'to have written,' ਲਿਖਾਉਣਾ, ਲਿਖਾਵਟ, 'writing,'  
'penmanship.'

ਬਰਬਰਾਉਣਾ, 'to tremble,\*' ਬਰਬਰਾਹਟ, ਬਰਬਰਾਣ, 'tremor,'  
'trembling.'

ਚਮਕਾਉਣਾ, 'to make shine,' ਚਮਕਾਹਣ, ਚਮਕਾਟ, 'glitter,'  
'splendour.'

ਕੁਰਲਾਉਣਾ, 'to weep,' 'to shriek,\*' ਕੁਰਲਾਹਟ, ਕੁਰਲਾਟ,  
'lamentation.'

ਕਹਾਉਣਾ, 'to cause to be spoken,' 'to be called,' ਕਹਾਉਣਾ,  
'a saying,' 'a maxim.'

(6) A few abstract nouns are formed by adding ਣ to  
or ਟੀ to a causal root, the vowels ਆਉ of the termina-  
tion being first contracted to ਐ.

ਸਮਝਾਉਣਾ, 'to exhort,' ਸਮਝੌਣੀ, 'exhortation.'

ਸਿਖਾਉਣਾ, 'to teach,' ਸਿਖੌਣੀ, ਸਿਕੌਣੀ, 'teaching,' instruction.'

(7) In the same way ਆ is added to the causal root,  
ਉ of the termination being first hardened to ਵ.

ਦਿਖਲਾਉਣਾ, 'to show,' ਦਿਖਲਾਵਾ, 'show,' 'ostentation.'

ਸਮਝਾਉਣਾ, 'to exhort,' ਸਮਝਾਵਾ, 'exhortation.'

**395.** Derivation from *Verbs*, of nouns denoting  
*Agency*.

(1) By adding ਵਾਲਾ, ਹਾਰ, or ਹਾਰਾ to the inflected  
infinitive. This has been fully illustrated in the  
Chapter on the Noun of Agency, and needs no further  
remark.

(2) By adding ਉ to the root.

ਖਾਣਾ, 'to eat,' ਖਾਉ, 'an eater,' 'a glutton;' ਜਾਣਨਾ 'to

\* Formed on the analogy of causals.

know,' ਜਾਣੁ 'one who knows,' 'an acquaintance.'\*

(3) By adding ਈ to the root. and lengthening the preceding vowel. if short.

ਪਾਲਣਾ, 'to nourish,' 'to feed.' ਪਾਲੀ, 'a herdsman.' 'one who feeds cattle.'

ਬੈਢਣਾ, 'to cut,' ਬੈਢੀ. 'a carpenter,' lit.. 'one who cuts.'

(4) By adding to the root the suffix ਵਾ or ਵੈ, and shortening the preceding vowel if it is long.

ਦੇਖਣਾ, 'to see,' ਦਿਖਵੈ, ਦਿਖਵੈ, 'a beholder.'

ਬਜਾਉਣਾ, 'to play,' (on an instrument) ਬਜਵੈ, 'a musician.'

ਗਾਉਣਾ, 'to sing,' ਗਵੈ, 'a singer.'

ਤੋੜਣਾ, 'to break,' ਤੁੜਵੈ, 'one who breaks,' 'a breaker.'

**396.** Derivation of *Abstract Nouns* from *Adjectives* and from other *Nouns*.

(1) ਪੁਣਾ, ਪੁਣ, ਪਣਾ, or ਪਣ, is added to a noun to form one denoting the character or quality which distinguishes the person or thing signified by the noun to which it is added. It usually corresponds to the English suffix 'ishness.'

ਬਾਲਕ, 'a child.' ਬਾਲਕਪੁਣਾ, 'childhood.' childishness.'

ਮੂਰਖ, 'a fool,' ਮੂਰਖਪੁਣਾ, 'folly,' foolishness.'

ਸਤਾਨ, 'Satan,' ਸਤਾਨਪੁਣਾ, 'devilishness.'

ਰਾਖਸ, 'a demon,' ਰਾਖਸਪੁਣਾ, 'deeds worthy of a *rākhas*,' 'barbarity.' 'cruely.'

ਬੱਚਾ, 'a child,' ਬਚਪਣ, 'childhood.'

The same suffix added to an adjective converts it into a noun signifying the abstract quality denoted by the adjective. A final vowel is dropped before the suffix.

\* It is interesting to note that this form, like the Noun of Agency in ਵਾਲਾ sometimes denotes what is about to be (cf. § 301) Thus, e. g., from ਨਿਬੇੜਨਾ, 'to settle,' 'to decide,' is derived ਨਿਬੇੜ, 'ready to pay,' 'about to decide.'



ਸੁਘੜ, 'elegant,' ਸੁਘੜਪੁਣਾ, 'elegance.'

ਕੰਗਾਲ, 'poor,' ਕੰਗਾਲਪੁਣਾ, 'poverty.'

ਸਿਆਣਾ, 'discreet,' ਸਿਆਣਪੁਣਾ, 'discretion.'

ਲੁੱਚਾ, 'profligate,' ਲੁੱਚਪੁਣਾ, 'profligacy.'

(2) Abstract nouns are formed from other nouns by adding ਈ. Often these denote an occupation.

ਪਖੀਰ, 'a fakeer,' ਪਖੀਰੀ, 'fakeerhood,' the manner of life of a fakeer.'

ਠਗ, 'a cheat,' ਠਗੀ, 'cheating.'

ਲੰਬਰਦਾਰ, 'a head man of a village,' ਲੰਬਰਦਾਰੀ, 'the office of *lambardār*.'

ਠਾਣੇਦਾਰ, 'a head of police,' ਠਾਣੇਦਾਰੀ, 'the office of *thānedār*.'

ਜਾਦੂਗਰ, 'a juggler,' ਜਾਦੂਗਰੀ, 'jugglery,' the business of a juggler.'

The same suffix added to an adjective transforms it into a noun.

ਆਗਿਆਕਾਰ, 'obedient,'  
ਆਗਿਆਕਾਰੀ, 'obedience.'

ਬੁੱਧਮਾਨ, 'wise,' ਬੁੱਧਮਾਨੀ,  
'wisdom.'

ਦਲੇਰ, 'bold,' ਦਲੇਰੀ, 'bold-  
ness.'

ਲਚਾਰ, 'helpless,' ਲਚਾਰੀ,  
helplessness.'

ਗਰਮ, 'hot,' ਗਰਮੀ, 'heat.'

(3) Many abstract nouns are formed by the suffix ਆਈ added to a noun or adjective. Final ਆ is generally changed to ਏ. A preceding *adhik* is dropped, and a preceding long vowel is shortened. These too, when formed from nouns, often denote rank, office, or occupation.

ਕੁੜਮ, 'relation by marriage,' ਕੁੜਮਾਈ, 'betrothal.'  
 ਪੰਡਤ, 'a pundit,' ਪੰਡਤਾਈ, 'the office or rank of a pundit.'  
 ਗੁਰੂ, 'a teacher,' ਗੁਰਿਆਈ, 'the office of the teacher,' 'guruship.'  
 ਗਰਮ, 'hot,' ਗਰਮਾਈ, 'heat.'  
 ਕਠਨ, 'hard,' ਕਠਨਾਈ, 'hardness.'  
 ਪੱਟਾ, 'sour,' ਪਚਿਆਈ, 'acidity.'

ਉੱਚਾ, 'high,' ਉਚਿਆਈ, 'height.'  
 ਗੋਲ, 'round,' ਗੁਲਾਈ, ਗੁਲਿਆਈ, 'roundness.'  
 ਬੁਰਾ, 'bad,' ਬੁਰਿਆਈ, 'badness.'  
 ਭਲਾ, 'good,' ਭਲਿਆਈ, 'goodness.'  
 ਚੀਕੁਣਾ, 'greasy,' ਚਿਕੁਣਾਈ, 'grease,' 'greasiness.'  
 ਛੋਟਾ, 'small,' ਛੁਟਿਆਈ, 'smallness.'

(4) Another numerous class of abstract nouns is derived in the same way from concrete nouns, but chiefly from adjectives, by adding the suffix ਤਾਈ or ਤਾ. These are interchangeable, and in any of the following examples the latter may be substituted for the former.

ਮਿਤ੍ਰ, 'a friend,' ਮਿਤ੍ਰਤਾਈ, 'friendship.'  
 ਮੂਰਖ, 'a fool,' ਮੂਰਖਤਾਈ, 'folly.'  
 ਮਲੀਨ, 'filthy,' ਮਲੀਨਤਾਈ, 'filthiness.'  
 ਦੁਸਟ, 'wicked,' ਦੁਸਟਤਾਈ, 'wickedness.'  
 ਪਵਿਤ੍ਰ, 'pure,' ਪਵਿਤ੍ਰਤਾਈ, 'purity.'  
 ਸੁੰਦਰ, 'beautiful,' ਸੁੰਦਰਤਾਈ, 'beauty.'

ਉੱਤਮ, 'excellent,' ਉੱਤਮਤਾਈ, 'excellence.'  
 ਨਿਰਮਲ, 'transparent,' ਨਿਰਮਲਤਾਈ, 'transparency.'  
 ਅਧੀਨ, 'submissive,' ਅਧੀਨਤਾਈ, 'submissiveness.'  
 ਪਰਸਿੰਨ, 'pleased,' ਪਰਸਿੰਨਤਾਈ,

(5) Some abstract nouns are formed by adding ਧ, ਧਾ, or ਧਤ, to a noun or adjective. The word to which the suffix is added usually suffers some internal change.

ਸਿਆਣਾ, 'discreet,' ਸਿਆਣਪ, ਸਿਆਣਪਾ, ਸਿਆਣਪਤ, 'dis- cretion.'	ਛੋਟਾ, 'small,' ਛੁਟੱਪਾ, 'small- ness.'
ਬੁੱਢਾ, 'old,' ਬੁਢਾਪਾ, ਬੁਢੇਪਾ, ਬੁਢੱਪਾ, 'old age.'	ਰਾਂਡ, 'a widow,' ਰੰਡੇਪਾ, widowhood.'

(6) A few abstract nouns are formed by adding ਉ to an adjective.

ਲੰਬਾ, 'long,' ਲੰਬਾਉ, 'length.' | ਚੌੜਾ, 'wide,' ਚੌੜਾਉ, 'width.'

(7) A few also are formed by adding to the stem of another word the suffix ਆਂਧ, ਆਹਨ, ਆਨ, or ਹਾਨ. These derivatives denote a *smell* arising from the thing or state denoted by the word to whose stem they are attached. Thus, from ਸੜਨਾ, 'to rot,' ਸੜਿਆਂਧ, ਸੜਿਆਹਨ, ਸੜਿਆਨ, or ਸੜਿਹਾਨ, 'a stink.' From ਖੱਟਾ, 'sour,' ਖਟਿਆਂਧ, ਖਟਿਆਹਨ, &c., 'a sour smell.'

**397.** Derivation of *Concrete Nouns* from other *Nouns*.'

(1) The termination ਆਰ or ਆਰਾ, generally denotes *occupation*.

ਸੋਨਾ, 'gold' ਸੁਨਿਆਰ, 'a gold- smith.'	ਬਣਜ, 'trade,' ਬਣਜਾਰਾ, 'a trader.'
ਲੋਹਾ, 'iron,' ਲੁਹਾਰ, 'a black- 'smith.'	ਚੰਮ, 'leather,' ਚਮਿਆਰ, 'a tanner'.*

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\* The word ਚਮਿਆਰ though denoting primarily a tanner, or a worker in leather, is applied colloquially only to a low caste many of whom are so engaged, while others are employed as farm labourers, weavers, &c.



ਕੁੰਡ, 'an earthen vessel,'	ਹੱਤਿਆ, 'crime,' ਹੱਤਿਆਰਾ, 'a
ਕੁਮਹਾਰ, ਘੁਮਿਆਰ, 'a	criminal.'
potter.'	

(2) ਵਾਲਾ (fem. ਵਾਲੀ) affixed to the oblique form of a noun forms a derivative which denotes primarily the possessor of the thing signified by the noun to which it is affixed, and hence secondarily the seller of it, or one who deals in it. These words may be regarded as either nouns or adjectives since they are used in both ways. (cf. § 303).

ਘੋੜਾ, 'a horse,' ਘੋੜੇਵਾਲਾ, 'a man with a horse,' a man who has a horse for sale.'

ਲੱਕੜੀ, 'a stick,' 'wood,' ਲੱਕੜੀਵਾਲਾ, 'a man with a stick,' 'a dealer in wood.'

ਦੁੱਧ, 'milk,' ਦੁੱਧਵਾਲਾ, 'a milkman'

ਟਹਿਲ, 'service,' ਟਹਿਲਵਾਲਾ, 'a servant.'

ਘਰ, 'a house,' ਘਰਵਾਲੀ, 'the lady of the house.'

ਧਨ, 'wealth,' ਧਨਵਾਲਾ, 'possessed of wealth,' e.g., ਭਾਂਵੇਂ ਕੋਢੀਆਂ ਧਨਵਾਲੀਆਂ ਹੋਣ, 'however wealthy women they may be.'

(3) The suffix ਦਾਰ denotes office, position, rank. ਸੂਬਾ, 'a province,' ਸੂਬੇਦਾਰ, 'the chief of a province.'\*

ਰਸਾਲਾ, 'a cavalry company,' ਰਸਾਲਦਾਰ, 'an officer in command of a *rasálá*.'

ਠਾਣਾ, 'a police station,' ਠਾਣੇਦਾਰ, 'the officer in charge of the *tháná*.'

ਤਹਸੀਲ, 'a subordinate court,' ਤਹਸੀਲਦਾਰ, 'the officer in charge of the *tahsíl*.'

ਮਹੱਲਾ, 'a quarter,' or 'ward,' of a town, ਮਹੱਲੇਦਾਰ, 'a head

\* Now usually employed to designate a military rank.

man of a *mahalla*,

ਕਬੀਲਾ, 'a family,' 'a wife,' ਕਬੀਲਦਾਰ, 'a married man.'

ਚੌਂਕੀ, 'a police post,' &c., ਚੌਂਕੀਦਾਰ, 'one posted at a *chaunki*,' hence 'a watchman.'

ਲੰਬਰਦਾਰ, 'a head man of a village.'\*

(4) ਈ affixed to the name of a country denotes an inhabitant of that country, and also the language spoken in it.

ਪੰਜਾਬ, 'Panjáb,' ਪੰਜਾਬੀ, 'a native of the Panjáb,' 'the language of the Panjáb.'

ਹਿੰਦੁਸਤਾਨ, 'Hindustán,'† ਹਿੰਦੁਸਤਾਨੀ, 'a native of' or 'the language of, Hindustán.'

ਬੰਗਾਲ, 'Bengal,' ਬੰਗਾਲੀ, 'a native of' or 'the language of, Bengal.'

(5) ਈ affixed to other nouns forms words denoting various relations to those from which they are derived.

ਹਲਵਾ, 'a kind of sweets,' ਹਲਵਾਈ, 'a confectioner.'

ਕੈਦ, 'imprisonment,' ਕੈਦੀ, 'a prisoner.'

ਸਰਬੰਧ, 'relationship,' ਸਰਬੰਧੀ, 'a relative.'

ਰਾਹ, 'a road,' ਰਾਹੀ, 'a traveler.'

ਸਲੇਤਰ, 'the veterinary art,' ਸਲੇਤਰੀ, 'a veterinary surgeon.'

ਉਪਦੇਸ਼, 'instruction,' ਉਪਦੇਸ਼ੀ, 'an instructor.'

(6) The suffix ਬਾਜ਼ signifies 'a doer,' 'a player,' and almost always denotes the doer of something disreputable.

ਜੁਆ, 'gambling,' ਜੁਏਬਾਜ਼, 'a gambler.'

ਮੁੰਡਾ, 'a boy,' ਮੁੰਡੇਬਾਜ਼, 'a sodomite.'

ਰੰਡੀ, 'a widow,' ਰੰਡੀਬਾਜ਼, 'a whoremonger.'

ਕੁਮਾਰ, 'dice,' 'game,' ਕੁਮਾਰਬਾਜ਼, 'a card player.'

\* I am not able to give the derivation of this, unless it is from ਲੰਬਰ, a corruption of the English word 'number,' which has been incorporated into Punjábí and will be found in the Ludhiana dictionary.

† In English we are accustomed to speak of the whole of India as Hindustán. A native however does not so understand the word. To him Hindustán is the country lying to the east of the Panjáb and extending indefinitely in the direction of Allahabad.

ਕਲਾ, 'a trick,' ਕਲਾਬਾਜ਼, 'an acrobat,' &c.

ਕਬੂਤਰ, 'a pigeon,' ਕਬੂਤਰਬਾਜ਼, 'one who keeps pigeons'

for the purpose of using them to decoy away those belonging to other people.

All nouns of this class may be made abstract by adding ਈ ; as, ਜੁਏਬਾਜ਼ੀ, 'gambling'; ਰੰਡੀਬਾਜ਼ੀ, 'fornication'; ਕੁਮਾਰਬਾਜ਼ੀ, 'card playing,' &c.

(7) The termination ਕ denotes agency. Before it a final vowel is dropped.

ਘਾਤ, 'murder,' ਘਾਤਕ, 'a murderer.'

ਸੇਵਾ, 'service,' ਸੇਵਕ, 'one who serves.'

ਰੱਖਾ, 'protection,' ਰੱਖਕ, 'a protector.'

ਪੂਜਾ, 'worship,' ਪੂਜਕ, 'a worshipper.'

ਨਿਰਵਾਹ, 'completion,' ਨਿਰ-

ਵਾਹਕ, 'one who brings to completion.'

ਉਪਦੇਸ਼, 'instruction,' ਉਪਦੇਸ਼ਕ 'an instructor.'

ਨਿੰਦਾ, 'calumny,' ਨਿੰਦਕ, 'a calumniator.'

ਉਪਾਸਨਾ, 'worship,' ਉਪਾਸਕ,\* 'a worshipper.'

This suffix is added also to verbal roots to form a noun of agency ; as ਵਾਚਣਾ, 'to read,' ਵਾਚਕ, 'a reader'; ਵਿਚਾਰਨਾ, 'to think,' 'to consider,' 'to judge,' ਵਿਚਾਰਕ, 'a thoughtful person,' 'one who exercises his judgment.'

**398.** A number of inseparable prefixes are attached to nouns to modify their meaning in various ways.

(1) ਨਿ, ਨਿਹ, ਨਿਰ, or ਨਿਸ਼, has the force of a negative. Thus, from ਆਦਰ, 'honour,' is derived ਨਿਆਦਰ or ਨਿਰਾਦਰ, 'dishonour'; from ਕਰਮ, 'a deed,' 'work,' ਨਿਹਕਰਮ, 'cessation from all actions'; from ਅੰਗ, 'a member,' ਨਿਹੰਗ, 'one who has nothing, and is free from care;' a title assumed by the *Akālīs*, a class of Sikh devotees ; from

\* Note that ਨ is dropped.



ਆਕਾਰ, 'form,' 'shape,' ਨਿਰੰਕਾਰ, 'God,' lit., 'without form.' This prefix is used much more frequently in the formation of adjectives than in that of nouns, and will be further illustrated in the next Chapter.

(2) ਦੁਰ, ਦੁਸ (Greek *dus*), and ਕੁ, 'bad,' as also ਅਪ, 'away,' and ਅਵ, 'down,' contracted to ਐ, all imply detraction.

ਬਚਨ, 'a word,' ਦੁਰਬਚਨ, 'blasphemy.'

ਗੰਧ, 'a smell,' ਦੁਰਗੰਧ, 'a bad smell.'

ਮੱਤ, 'wisdom,' ਦੁਰਮੱਤ, 'folly.'

ਦਯਾ, 'mercy,' ਦੁਰਦਯਾ, 'cruelty.'

ਭਾਉ, 'honour,' ਦੁਰਭਾਉ, 'dishonour.'

ਕਰਮ, 'a deed,' ਦੁਸ਼ਕਰਮ, 'a bad deed.'

ਭਾਗ, 'fortune,' ਕੁਭਾਗ, 'misfortune,' 'ill luck.'

ਪਾਤਰ, 'a vessel,' ਕੁਪਾਤਰ, 'a bad man,' lit., 'a bad vessel.'

ਜਸ, 'fame,' reputation,' ਅਪਜਸ, infamy.'

ਕਰਮ, 'a deed,' ਕੁਕਰਮ, 'a bad deed.'

ਨਿਆਉ, 'justice,' ਕੁਨਿਆਉ, 'injustice.'

ਸੰਗ, 'association,' ਕੁਸੰਗ, 'evil association.'\*

ਰਾਹ, 'a way,' ਕੁਰਾਹ, 'an evil way.'†

ਪਰਮ, 'right eousness,' ਕੁਪਰਮ, 'unrighteousness.'

ਮਾਨ, 'honour,' ਅਪਮਾਨ, 'insult.'

ਕਾਰ, 'a deed,' ਅਪਕਾਰ, 'a bad deed.'

ਕਰਮ, 'a deed,' ਅਪਕਰਮ, 'a bad deed.'

ਗੁਣ, 'virtue,' ਐਗੁਣ, 'blemish,' 'vice.'

(3) ਉਪ, 'near to,' when prefixed to a word, has

\* ਕਿਸੇ ਦਾ ਸੰਗ ਕਰਨਾ, to associate with one; ਕੁਸੰਗ ਕਰਨਾ, 'to keep bad company.'

† ਕੁਰਾਹ ਜਾਣਾ, 'to go in an evil way'; ਕੁਰਾਹ ਪੈਣਾ, 'to fall into evil habits.'

generally the opposite effect to ਅਪ, denoting what is commendable ; as ਮਾਨ, 'honour,' ਉਪਮਾਨ, 'glory'; ਕਾਰ, 'a deed,' ਉਪਕਾਰ, 'a good deed,' 'kindness.'

(4) ਸੁ\* (the Greek *eu*) is the opposite of ਕੁ, denoting what is good.

ਗੰਧ, 'a smell,' ਸੁਗੰਧ, 'a sweet smell.'	ਬਚਨ, 'word,' 'speech,' ਸੁਬਚਨ, 'a good word.'
ਕਰਮ, 'a deed,' ਸੁਕਰਮ, 'a good deed.'	ਪਾਤਰ, 'a vessel,' ਸੁਪਾਤਰ, 'a good man,' lit., 'a good vessel.'
ਅਰਥ, 'intention,' ਸੁਅਰਥ, 'a good purpose.'	ਮੱਤ, 'prudence,' ਸੁਮੱਤ, 'a good disposition,' 'a good mind.'
ਪੁਤ, 'a son,' ਸੁਪੁਤ, 'a dutiful son.'	ਵੇਲਾ, 'time,' ਸਵੇਰਾ (ਸੁ + ਵੇਲਾ), 'early morning,' lit., 'a suitable time.'
ਬੁੱਧਿ, 'understanding,' ਸੁਬੁੱਧਿ, 'a good understanding.'	

(5) ਅਨ, ਅਣ, and ਅ correspond to the Greek *alpha* privative, and denote negation, like the English prefix 'un' in 'unhappy,' &c.

ਆਦਰ, 'honour,' ਅਨਾਦਰ, 'dishonour.'	ਸੱਤ, 'truth,' ਅਸੱਤ 'falsehood.'
ਧਰਮ, 'righteousness,' ਅਧਰਮ, 'unrighteousness.'	ਪਰਤੀਤ, 'faith,' ਅਪਰਤੀਤ, 'unbelief.'
ਗਿਆਨ, 'knowledge,' 'wisdom,' ਅਗਿਆਨ, 'ignorance,' 'foolishness.'	ਵੇਰ 'time,' ਅਵੇਰ, 'delay,' 'lateness,' lit., 'not the time.'

(6) ਮਹਾ, ਮਹਾਂ, ਮਹਾਨ are inseparable adjectives, meaning 'great.'

ਪਾਪ, 'sin,' ਮਹਾਪਾਪ, 'a great sin.'	ਕਸ਼ਟ, 'affliction,' ਮਹਾਕਸ਼ਟ, 'great affliction.'
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\* Contracted perhaps from ਸੁਭ, 'good.'

ਰਾਜਾ, 'a king,' ਮਹਾਰਾਜਾ, 'a great king'

ਜਨ, 'a person,' ਮਹਾਜਨ, 'a banker,' lit., 'a great man.'

ਪਰਸਾਦ, 'food,' 'kindness,'  
ਮਹਾਂ ਪਰਸਾਦ, 'meat,' (lit.,  
'great food'), 'great kindness.'

(7) ਪਰਮ, 'first, 'supreme,' is also used as an inseparable adjective to form compound nouns.

ਆਤਮਾ, 'spirit,' ਪਰਮਾਤਮਾ,  
'the supreme spirit,'  
'God.'

ਪਾਪ, 'sin,' ਪਰਮਪਾਪ, 'supreme sin.'

ਅਰਥ, 'intention,' ਪਰਮਾਰਥ,  
'the chief purpose,'  
'the special meaning.'

ਭਗਤਿ, 'a worshipper,' ਪਰਮ-  
ਭਗਤਿ, 'a great worshipper,'  
'a man of eminent piety.'

ਈਸ਼ੁਰ, 'God,' ਪਰਮੇਸ਼ੁਰ (= ਪਰਮ + ਈਸ਼ੁਰ), 'the supreme God.'

(8) ਪਰ, an inseparable adjective, meaning 'other.'

ਦੇਸ, 'country,' ਪਰਦੇਸ, 'a foreign country.'

ਕਾਜ, 'work,' ਪਰਕਾਜ, 'the business or interest of another.'

ਨਾਰੀ, 'a woman,' ਪਰਨਾਰੀ,  
'the wife of another man.'

ਬੱਸ, 'control,' ਪਰਬੱਸ, 'the control of another.'\*

ਜਾਤ, 'caste,' ਪਰਜਾਤ, 'another caste.'

ਲੋਕ, 'the world,' ਪਰਲੋਕ,  
'the other world.'

ਸੁਆਰਥ, 'a good intention,'  
ਪਰਸੁਆਰਥ, 'unselfishness,' lit., 'a good intention towards others.'†

ਉਪਕਾਰ, 'kindness,' ਪਰ-  
ਉਪਕਾਰ, 'kindness to others,' 'a good deed wrought on behalf of others.'

\* ਪਰਬਸ ਹਣਾ, 'to be under the authority' or 'control, of another.'

† Whence the adjective ਪਰਸੁਆਰਥੀ, 'unselfish.'



(9) Many compounds are formed by the union of two nouns, of which the first bears a genitive relation to the second.

ਸੂਰਜ, 'the sun,' ਗ੍ਰਹਣ, 'an eclipse,' ਸੂਰਜਗ੍ਰਹਣ, 'an eclipse of the sun.'

ਗੁਰ, 'a *gurú*,' ਦੁਆਰ, 'a door,' ਗੁਰਦੁਆਰਾ, 'the seat of a *gurú*.'

ਠਾਕੁਰ, 'an idol,' ਦੁਆਰ, 'a door,' ਠਾਕੁਰਦੁਆਰਾ, 'an idol temple.'

ਨਾਨਕ, 'Nának,' ਪੰਥ, 'a sect,' ਨਾਨਕਪੰਥੀ, 'a follower of Nának.'

ਮੂਰਤਿ, 'an image,' ਪੂਜਾ, 'worship,' ਮੂਰਤਿਪੂਜਾ, 'idolatry.'

ਬਾਲ, 'a child,' ਅਵਸਥਾ, 'age,' ਬਾਲ ਅਵਸਥਾ, 'childhood.'

ਜੀਵ, 'life,' ਹੱਤਿਆ, 'murder,' ਜੀਵ ਹੱਤਿਆ, 'destruction of life.'

ਸਸਤ੍ਰ, 'a sword,' ਵਿਦਿਆ, 'science,' ਸਸਤ੍ਰ ਵਿਦਿਆ, 'the science of war.'

ਗੁਰ, 'a *gurú*,' ਨਿੰਦਕ, 'a calumniator,' ਗੁਰ ਨਿੰਦਕ, 'a calumniator of the *gurú*.'

a. Under this head comes a series of compounds of which the second member is ਏਟਾ, contracted from ਬੇਟਾ, 'a son.'

ਬ੍ਰਾਹਮਣੇਟਾ, 'the son of a brahman,' 'a brahman boy.'

ਖਤ੍ਰੇਟਾ, 'the son of khattrí,' 'a khattrí boy.'

ਗੁੱਜਰੇਟਾ, 'the son of gujjar,' 'a gujjar boy.'

ਡੂਮੇਟਾ, 'the son of a *dúm*,' 'a *dúm* boy.'

ਤਖਣੇਟਾ, 'the son of a takhán,' or 'carpenter,' 'a takhán boy.'

These may all be made feminine by changing final ਆ to ਈ ; as, ਬ੍ਰਾਹਮਣੇਟੀ, 'the daughter of a brahman,' 'a brahman girl' ; ਖਤ੍ਰੇਟੀ, 'the daughter of a khattrí,' 'a khattrí girl,' &c.

b. Again from ਦੇਣਾ, 'to give,' is formed the noun ਦਾਤਾ, 'a giver,' (Greek *dotes*), which is used as the second member of genitive compounds.

ਜੀਉ, 'life,' ਜੀਉ ਦਾਤਾ, 'giver of life,'

ਮਕਤਿ, 'salvation,' ਮੁਕਤਿ ਦਾਤਾ, 'giver of salvation,' 'saviour.'

## CHAPTER LVII.

## DERIVATIVE AND COMPOUND ADJECTIVES.

**399.** Formation of Adjectives by means of a *suffix*.

(1) ੲੀ added to a noun often converts it into an adjective.

ਭਾਰ, 'a load,' ਭਾਰੀ (and ਭਾਰਾ), 'heavy.'

ਧਨ, 'wealth,' ਧਨੀ, 'wealthy.'

ਸੁਖ, 'ease,' 'pleasure,' ਸੁਖੀ, 'at ease,' 'happy,' 'contented.'

ਪ੍ਰੇਮ, 'love,' ਪ੍ਰੇਮੀ, 'loving,' 'affectionate.'

ਲੋਭ, 'covetousness,' ਲੋਭੀ, 'covetous.'

ਗੁਣ, 'virtue,' ਗੁਣੀ, 'virtuous.'

ਫਰੋਬ, 'deceit,' 'deception,' ਫਰੋਬੀ, 'deceitful.'

ਗਿਆਨ, 'knowledge,' 'wisdom,' ਗਿਆਨੀ, 'knowing,' 'wise.'

ਪਹਾੜ, 'a hill,' ਪਹਾੜੀ, 'pertaining to the hills.'

ਦਲਿੱਦਰ, 'poverty,' ਦਲਿੱਦਰੀ, 'poor.'

ਗੁਆਰ, 'a rustic,' ਗੁਆਰੀ, 'rustic.'

ਹੰਕਾਰ, 'pride,' ਹੰਕਾਰੀ, 'proud.'

(2) Many adjectives are formed by affixing ਮਾਨ, ਵਾਨ, or ਬਾਨ to a noun. They denote the possession of the thing signified by the noun.

ਬੁੱਧ, 'wisdom,' ਬੁੱਧਮਾਨ, 'wise.'

ਕਿਰਪਾ, 'kindness,' ਕਿਰਪਾਵਾਨ, 'kind.'

ਭੈ, 'fear,' ਭੈਮਾਨ, 'afraid.'

ਤੇਜ, 'splendour,' ਤੇਜਮਾਨ, 'resplendent.'

ਧਨ, 'wealth,' ਧਨਮਾਨ, 'wealthy.'

ਚਿੰਤਾ, 'anxiety,' ਚਿੰਤਾਵਾਨ, 'anxious.'

ਲੱਜਿਆ, 'shame,' ਲੱਜਿਆਵਾਨ, 'ashamed.'

ਭਾਗ, 'fortune,' ਭਾਗਵਾਨ, 'fortunate.'	ਦਇਆਵਾਨ, 'merciful.'
	ਪਰਤੀਤ, 'faith,' ਪਰਤੀਤਮਾਨ, 'believing.'
ਬਲ, 'strength,' ਬਲਵਾਨ, 'strong.'	ਮਿਹਰ, 'kindness,' ਮਿਹਰਬਾਨ, 'kind.'
ਦਇਆ, 'mercy,'	

(3) The suffix ਵੰਤ or ਵੰਦ has the same force as ਵਾਨ, &c., but is less common in Panjābī than in Hindī.

ਬਲ, 'strength,' ਬਲਵੰਤ, 'strong.'	ਸੀਲ, 'amiability,' ਸੀਲਵੰਤ, 'amiable.'
ਦਇਆ, 'mercy,' ਦਇਆਵੰਤ, 'merciful.'	ਖਤਾ, 'a fault,' ਖਤਾਵੰਦ, 'at fault.'
ਤੇਜ, 'splendour,' ਤੇਜਵੰਤ, 'resplendent.'	ਲੋੜ, 'need,' ਲੋੜਵੰਦ, 'needy.'

Also from ਕੁਲ, 'family,' is derived ਕੁਲਵੰਤ, 'of good family.'

(4) ਹੀਣ, 'deficiency,' has a privative sense.

ਬੁੱਧ, 'wisdom,' ਬੁੱਧਹੀਣ, 'unwise.'	ਬਲ, 'strength,' ਬਲਹੀਣ, 'weak.'
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(5) To a few nouns ਇਕ is added to convert them into adjectives.

ਸੰਸਾਰ, 'the world,' ਸੰਸਾਰਿਕ, 'worldly,' 'pertaining to the world.'	ਸਰੀਰ, 'body,' ਸਰੀਰਿਕ, 'bodily,' 'corporeal.'
ਆਤਮਾ, 'spirit,' ਆਤਮਿਕ, 'spiritual.'	ਵੈਦ, 'a doctor,' ਵੈਦਿਕ, 'medical,' as ਵੈਦਿਕ, ਵਿਦਿਆ, 'medical science.'

(6) Again ਦਾਰ is added to the oblique form of a noun to convert it into an attribute of something else.

ਫਲ, 'fruit,' ਫਲਦਾਰ, 'fruitful,' 'bearing fruit.'	'shady.'
ਛਾਉਂ, 'shade,' ਛਾਉਂਦਾਰ,	ਮਸਾਲਾ, 'spice,' ਮਸਾਲੇਦਾਰ, 'spiced.'



(7) Many postpositions and adverbs may be made into adjectives by affixing ਲਾ (*fem.* ਲੀ) to them. A final vowel is dropped before the suffix.

ਉੱਪਰ, 'on,' 'up,' ਉੱਪਰਲਾ 'upper,' 'uppermost.'	ਬਾਹਰ, 'outside,' ਬਾਹਰਲਾ, 'outer.'
ਹੇਠ, 'under,' 'below,' ਹੇਠਲਾ, 'lowermost.'	ਗੱਭ, 'in the midst,' ਗਭਲਾ, 'middle,' 'medial.'
ਵਿੱਚ, 'in,' ਵਿਚਲਾ, 'inner.'	ਪਿੱਛੇ, 'behind,' ਪਿਛਲਾ, 'hind- most,' 'last.'
ਅੰਦਰ, 'within,' ਅੰਦਰਲਾ, 'innermost.'	ਅੱਗੇ, 'before,' ਅਗਲਾ, 'front,' 'foremost.'
ਉੱਠੇ, 'hither,' ਉਰਲਾ, '(the one) on this side.'	ਮੁਹਰੇ, 'before,' ਮੁਹਰਲਾ, 'front,' 'foremost.'
ਪਰੇ, 'beyond,' ਪਰਲਾ, '(the one) on the other side.'	

**400.** Formation of adjectives by means of a *prefix*. Most of the prefixes used for this purpose are the same as those employed in the formation of nouns. They are placed before nouns, adjectives, and verbal roots. Examples are as follows :—

(1) ਨਿ, ਨਿਹ, ਨਿਰ, ਨਿਸ਼, privative. Adjectives formed with this prefix are exceedingly common. The word which it modifies often suffers some slight change by the elision or addition of a vowel, &c.

ਆਸਰਾ, 'hope,' ਨਿਆਸਰਾ, 'without hope.'	ਦੋਖ, 'fault,' ਨਿਰਦੋਖ, 'fault- less.'
ਚਿੰਤਾ, 'anxiety,' ਨਿਚਿੰਤ, 'free from anxiety.'	ਜੀਵ, 'life,' ਨਿਰਜੀਵ, 'inani- mate.'
ਭਰ, 'fear,' ਨਿਭਰ, 'fearless.'	ਭਾਗ, 'fortune,' ਨਿਰਭਾਗੀ, 'un- fortunate.'
ਕੰਮ, 'work,' ਨਿਕੰਮ, 'worth-	

less, 'useless.'\*

ਧੜਕ, ਧੜਕਾ, 'fear,' ਨਿਧੜਕ,  
'fearless.'

ਪੁੱਤ, 'a son,' ਨਿਪੁੱਤ, 'child-  
less.'

ਕਲੰਕ, 'blemish,' ਨਿਹਕਲੰਕ,  
'without blemish.'

ਚੱਲਣਾ, 'to move,' ਨਿਹਚਲ,  
'immovable.'

ਬੁੱਧ, 'wisdom,' ਨਿਰਬੁੱਧ, 'un-  
wise.'

ਪਾਪ, 'sin,' ਨਿਸਪਾਪ, 'sin-  
less.'

ਕਪਟ, 'hypocrisy,' ਨਿਸਕਪਟ,  
'sincere.'

ਫਲ, 'fruit,' ਨਿਸਫਲ, 'fruit-  
less,' 'barren.'

ਚੇਸਟਾ, 'a quarrel,' ਨਿਸਚੇਸਟ,  
'not quarrelsome,'  
'peaceable.'

(2) ਦੁਰ, 'bad,' used in both a depreciatory and a privative sense.

ਭਾਉ, 'honour,' ਦੁਰਭਾਉ,  
'affording neither hon-  
our nor profit.'

ਲੱਭਣਾ, 'to obtain,' ਦੁਰਲੱਭ,  
'not obtainable,' 'im-  
practicable'

ਤ, 'wisdom,' ਦੁਰਮੱਤ, 'fool-  
ish.'

ਭਾਗ, 'fortune,' ਦੁਰਭਾਗ, 'un-  
fortunate.'

ਬਲ, 'strength,' ਦੁਰਬਲ,  
'weak.'

ਬੁੱਧਿ, 'sense,' ਦੁਰਬੁੱਧਿ, 'sen-  
seless.'

(3) ਕੁ, 'bad,' used in a depreciatory sense.

ਪਤ, 'honour,' ਕੁਪੱਤਾ, 'dis-  
honourable.'

ਨੀਤ, 'design,' ਕੁਨੀਤ, 'hav-  
ing a bad design.'

ਸੁਹਣਾ, 'beautiful,' ਕੁਸੁਹਣਾ,  
'ugly.'

ਸੁਤ, 'order,' ਕੁਸੁਤਾ, 'out of  
order,' 'disarranged.'

\* A man is ਨਿਕੰਮਾ when he is a worthless fellow, unfit for any work ; a thing, when no use can be made of it. ਕੰਮ signifies 'use' in the phrase, ਇਹ ਕਿਸੇ ਕੰਮ ਦਾ ਨਹੀਂ, 'this is of no use,' or ਇਹ ਮੇਰੇ ਕੰਮ ਦਾ ਨਹੀਂ, 'this is of no use to me.'

ਸੀਲ, 'disposition,' ਕੁਸੀਲ, 'of a bad disposition.'	ਚਾਲ, 'conduct,' ਕੁਚਾਲ, 'of bad conduct.'
ਸੁਆਦ, 'taste,' ਕੁਸੁਆਦ, 'distasteful.'	ਜਾਤ, 'caste,' ਕੁਜਾਤ, 'of low caste.'
ਰੂਪ, 'shape,' ਕੁਰੂਪ, 'ill shaped.'	ਢੰਬ, 'shape,' ਕੁਢੰਬ, 'ill shaped.'
ਰੰਗ, 'colour,' ਕੁਰੰਗ, 'of a bad colour.'	ਮੱਤ, 'understanding,' ਕੁਮੱਤ, 'of a weak understanding.'
ਢੰਗ, 'behaviour,' ਕੁਢੰਗ, 'ill-bred.'	

Rarely ਕੁ has a privative force ; as, ਕੁਡਰ, 'fearless,' from ਡਰ, 'fear' ; ਕੁਲੱਜ, 'shameless,' from ਲੱਜ, 'shame.'

(4) ਸੁ, 'good,' the counterpart of ਕੁ.

ਚਾਲ, 'conduct,' ਸੁਚਾਲ, 'of good conduct.'	ਪਤ, 'honour,' ਸੁਪੱਤਾ, 'honourable.'
ਗੰਧ, 'odour,' ਸੁਗੰਧੀ, 'fragrant.'	ਢਾਲ, 'slope,' ਸੁਢਾਲ, 'having a good slope.'
ਗੁਰ, 'gurú,' ਸੁਗੁਰਾ, 'obedient to one's gurú.'	ਅੱਖ, 'eye,' ਸੁਣਖਾ, 'having beautiful eyes.'*
ਭੋਲ, 'form,' ਸੁਭੋਲ, 'well formed.'	ਵਾਕ, 'word,' 'speech,' ਸੁਬਾਕ, 'having a sweet voice.'

(5) ਅਨ, ਅਣ, ਅ, privative. ਅਣ is often prefixed to verbs, especially to participles. When prefixed to a noun or adjective ਅ is used before a consonant, and ਅਣ or ਅਨ before a vowel.

ਸੁੱਧ, 'pure,' ਅਸੁੱਧ, 'impure.'	ਅਰਥ, 'meaning,' ਅਨਰਥ, 'meaningless.'
ਸੱਤ, 'true,' ਅਸੱਤ, 'untrue.'	ਦੇਖਣਾ, 'to see,' ਅਣਦੇਖਾ, 'unseen.'
ਚਿੰਤਾ, 'anxiety,' ਅਚਿੰਤ, 'free'	

\*ਣ is inserted to fill up the hiatus between the two vowels.



from anxiety.'	ਗਿਣਨਾ, 'to count,' ਅਣਗਿਣਤ, 'countless.'
ਨਿਸ਼ਟ, 'destruction,' ਅਨਿਸ਼ਟ, 'indestructible.'	ਜਾਣਨਾ, 'to know,' ਅਣਜਾਣ, 'ignorant.'
ਨਿੱਤ, 'eternal,' ਅਨਿੱਤ, 'transitory.'	ਧੋਣਾ, 'to wash,' ਅਣਧੋਤਾ, 'unwashed.'
ਇੱਕ, 'one,' ਅਨੇਕ (ਅਨ + ਇੱਕ), 'many,' 'plural,' lit., 'not one.'	ਹੋਣਾ, 'to be,' ਅਣਹੋਣਾ, 'impossible,' 'what cannot be.'*
ਅੰਤ, 'end,' ਅਨੰਤ, 'endless.'	
ਪੁੱਛਣਾ, 'to ask,' ਅਣਪੁੱਛਾ, 'unasked.'†	

(6) ਮਹਾ, ਮਹਾਂ, 'great,' 'very.' These are intensive.  
ਨੀਚ, 'low,' ਮਹਾਂਨੀਚ, 'despicable.'

ਦੁਸ਼ਟ, 'wicked,' ਮਹਾਂਦੁਸ਼ਟ, 'extremely wicked.'

(7) ਬੇ, ਬਿ, ਵਿ, are inseparable prepositions denoting negation, and may usually be rendered 'without,' or by the suffix 'less.'

ਅਰਥ, 'meaning,' ਬੇਅਰਥ, (also *adv.* 'in vain.')

ਧੜਕ, 'fear,' ਬੇਧੜਕ, 'fearless.'

ਸਰਮ, 'shame,' ਬੇਸਰਮ, ਬਿਸਰਮ, 'shameless.'

ਚਾਰਾ, 'help,' ਵਿਚਾਰਾ, ਬਿਚਾਰਾ, 'helpless,' 'forlorn,' 'desolate.'

ਨੌਕਰ, 'a servant,' ਬੇਨੌਕਰ, 'without a servant.'

\* ਇਸ ਦਾ ਬਣਾਉਣਾ ਬਾਲਕਾਂ ਲਈ ਅਣਹੋਣਾ ਹੈ. 'the making of this is impossible for children,' *sc.* 'it is impossible for children to make this.'

ਅਣਹੋਣੀ ਬੀ ਹੋਣੀ ਹੋ ਜਾਂਦੀ ਹੈ, 'even the (thing which is) impossible becomes possible.'

† ਪੁੱਛੀ ਹੋਈ ਗੱਲ, ਪਿਆਰੀ ਲੱਗਦੀ ਹੈ ਅਤੇ ਅਣਪੁੱਛੀ ਮਹੁਰਾ, 'a thing asked seems pleasant, and (one) unasked. position,' i. e., information given in response to inquiry is valued, but when one volunteers information unasked he gets little thanks for it.

ਸਮਝ, 'understanding,' ਬੇ-  
ਸਮਝ, 'without under-  
standing.'

ਚੈਨ, 'rest,' 'tranquility,'  
ਬੇਚੈਨ, 'restless,'

ਅਰਥ, 'meaning,' ਵਿਅਰਥ,  
'meaningless,' 'vain,'

Nouns to which ਬੇ is prefixed often take a final ਅ.

ਪਰਤੀਤ, 'faith,' ਬੇਪਰਤੀਤਾ,  
'unbelieving.'

ਤਕਸੀਰ, 'fault,' ਬੇਤਕਸੀਰਾ,  
'without fault.'

ਸੋਚਣਾ, 'to think,' ਬੇਸੋਚੇ,  
'without thinking,'  
'without reflection \*'

ਸਮਝਣਾ, 'to understand,'  
ਬੇਸਮਝੇ, 'without un-  
derstanding,' 'without  
comprehending,'

ਸਬਰ, 'patience,' ਬੇਸਬਰਾ,  
'impotent.'

ਔਲਾਦ, 'offspring,' ਬੇਔਲਾਦਾ,  
'childless.'

(8) ਸ denotes 'possessed of,' and is the counter-  
part of ਨਿਰ.

ਗੁਣ, 'attribute,' ਸਗੁਣ, 'pos-  
sessed of attributes,'  
ਨਿਰਗੁਣ, 'without attri-  
butes.'

ਜੀਵ, 'life,' ਸਜੀਵ, 'possess-  
ed of life,' 'animate,'  
ਨਿਰਜੀਵ, 'without life,'  
'inanimate.'

**401.** Compound adjectives are sometimes formed  
by the combination of two adjectives, an adjective  
and a noun, or a noun and a participle.

ਦੋ, 'two,' ਦਿਲ, 'mind,' 'heart,' ਦੋਦਿਲਾ, 'double minded.'  
ਸੀਲ, 'generosity,' 'coolness,' ਸਭਾਉ, 'disposition,' ਸੀਲ-  
ਸਭਾਉ, 'of a cool' or 'gentle, disposition.'

ਵਡਾ, 'great,' ਮੁੱਲ, 'price,' ਵਡਮੁੱਲਾ, 'expensive,' 'valuable.'

ਸਰਬ, 'all,' ਸਕਤਮਾਨ, 'powerful,' ਸਰਬਸਕਤਮਾਨ, 'almighty.'

ਸਰਬ, 'all,' ਗਿਆਨੀ, 'wise,' 'knowing,' ਸਰਬਗਿਆਨੀ,  
'omniscient.'

ਕੰਨ, 'ear,' ਪਾੜਨਾ, 'to tear,' ਕੰਨਪਾਟਾ, 'having torn ears.'†

ਕਾਲ, 'death,' ਵੱਸ, 'power,' 'control,' 'authority,' ਕਾਲਵੱਸ,  
'under the power of death,' hence 'dead.'‡

\* ਬੇ ਸੋਚੇ ਕੰਮ ਨਾ ਕਰੋ, 'do not act without thinking.'

† The designation of a class of Hindu devotees. ਪਾਟਾ is the per-  
fect participle of ਪਾੜਨਾ. See Table of Irregular Verbs.

‡ ਉਹ ਕਾਲਵੱਸ ਹੋ ਗਿਆ, 'he is dead.'

ਕਾਲਾ, 'black,' ਮੂੰਹ, 'mouth,' ਕਾਲਮੂੰਹਾਂ, 'black mouthed,'  
(a term of reproach).

**402.** From the verb ਦੇਣਾ, 'to give,' a noun of agency, ਦਾਈ or ਦਾਇਕ, 'a giver,' is formed, which is used in composition with other nouns to form compounds which are used both as nouns and as adjectives.

ਸੁਖ, 'pleasure,' ਸੁਖਦਾਈ, 'that which gives pleasure.'

ਦੁਖ, 'pain,' ਦੁਖਦਾਈ, 'that which gives pain.'

ਫਲ, 'fruit,' ਫਲਦਾਇਕ, 'bearing fruit,' 'fruitful.'

ਕਲਿਆਣ, 'welfare,' 'happiness,' ਕਲਿਆਣਦਾਇਕ, 'that which promotes the welfare or happiness of one.'

**403.** From ਰੂਪ, 'form,' 'shape,' are derived a number of compound adjectives of which the first member is a noun, and the second ਰੂਪ or ਰੂਪੀ. These can hardly be rendered by one word into English, but they denote *likeness*, and are used chiefly in allegorical descriptions when it is designed to represent one thing under the figure (form, ਰੂਪ) of another. The following examples will illustrate this :—

Ex. ਮੇਰਾ ਪੁਰਾਣਾ ਯਾਰ ਜਿਸ ਦਾ ਨਾਉਂ ਦਲਿੰਦਰ ਹੈ ਆਪ ਦੇ ਦਾਨ ਰੂਪ ਤਲਾਉ ਵਿਖੇ ਅਜਿਹਾ ਡੁੱਬਿਆ ਹੈ ਕਿ ਉਸ ਦਾ ਕੋਈ ਪਤਾ ਨਹੀਂ ਲੱਗਦਾ, 'my old friend whose name is *poverty* has so sunk in the pond of your charity (the pond consisting of, or, in the form of, your charity) that no trace of it can be found.' That is, 'your charity has made me rich ; my poverty is gone forever'; ਵਿੱਦਿਆ ਰੂਪੀ ਦੀਵਾ, 'the lamp of science,' 'in the form of science' ; ਆਪਣੇ ਭੰਡਾਰ ਨੂੰ ਵਿੱਦਿਆ ਰੂਪੀ ਰਤਨਾਂ ਨਾਲ ਭਰੋ, 'let him fill his treasury with the jewels of knowledge,' or 'science' ; ਜੀਉਣ ਰੂਪੀ ਬੋਤੀ ਨੂੰ ਸੰਸਾਰ ਸਾਗਰ ਵਿਖੇ ਖੋਲ੍ਹਣਾ, 'to row the boat of life in the sea of the world.'



## APPENDIX.

### I. THE NAME OF THE NUMERICAL SIGNS.

Each of the numerical signs has a name, which any one who is called upon to teach Arithmetic in Panjábí will find it necessary to learn. They are as follows :—

੧ ਏਕਾ, ੨ ਦੁਆ, ੩ ਤੀਆ, ੪ ਚੌਕਾ, ੫ ਪਾਂਜਾ, ੬ ਛੱਕਾ, ੭ ਸਾਤਾ, ੮ ਆਠਾ, ੯ ਨਾਇਆ, ਨਾਇਆਂ or ਨਉਕਾ, ੦ ਬਿੰਦੀ.

The figure ੧ is sometimes called ਇਕਾਂਕ or ਇਕਾਂਗ ; the figure ੨ ਦੁਆਂਕ or ਦੁਆਂਗ ; &c.

### II. THE NUMERALS.

1	੧	ਇੱਕ	27	੨੭	ਸਤਾਈ
2	੨	ਦੋ	28	੨੮	ਅਠਾਈ
3	੩	ਤਿੰਨ, ਤ੍ਰੈ	29	੨੯	ਉੱਤੀ, ਉੱਤ੍ਰੀ
4	੪	ਚਾਰ	30	੩੦	ਤੀਹ, ਤੀਹ
5	੫	ਪੰਜ	31	੩੧	ਇਕੱਤੀ, ਅਕੱਤੀ, ਅਕੱਤੀ
6	੬	ਛੇ, ਛੀ	32	੩੨	ਬੱਤੀ, ਬੱਤ੍ਰੀ
7	੭	ਸੱਤ	33	੩੩	ਤੇਤੀ, ਤੇਤ੍ਰੀ
8	੮	ਅੱਠ	34	੩੪	ਚੌਤੀ, ਚੌਤ੍ਰੀ
9	੯	ਨੌਂ, ਨਉਂ	35	੩੫	ਪੈਂਤੀ, ਪੈਂਤ੍ਰੀ
10	੧੦	ਦਸ	36	੩੬	ਛੱਤੀ, ਛੱਤ੍ਰੀ
11	੧੧	ਗਿਆਰਾਂ, ਯਾਰਾਂ	37	੩੭	ਸੈਂਤੀ, ਸੈਂਤ੍ਰੀ
12	੧੨	ਬਾਰਾਂ	38	੩੮	ਅਠੱਤੀ, ਅਠੱਤ੍ਰੀ
13	੧੩	ਤੇਰਾਂ	39	੩੯	ਉਣਤਾਲੀ
14	੧੪	ਚੌਦਾਂ	40	੪੦	ਚਾਲੀ
15	੧੫	ਪੰਦਰਾਂ	41	੪੧	ਇਕਤਾਲੀ
16	੧੬	ਸੋਲਾਂ	42	੪੨	ਬੈਤਾਲੀ, ਬਤਾਲੀ
17	੧੭	ਸਤਾਰਾਂ	43	੪੩	ਤਿਤਾਲੀ, ਤੈਤਾਲੀ,
18	੧੮	ਅਠਾਰਾਂ			ਤਿਰਤਾਲੀ, ਤੰਤਾਲੀ
19	੧੯	ਉੱਨੀ	44	੪੪	ਚੌਤਾਲੀ
20	੨੦	ਬੀਹ, ਵੀਹ	45	੪੫	ਪੈਂਤਾਲੀ, ਪੰਤਾਲੀ
21	੨੧	ਇੱਕੀ	46	੪੬	ਛਿਤਾਲੀ, ਛਤਾਲੀ
22	੨੨	ਬਾਈ	47	੪੭	ਸੈਂਤਾਲੀ, ਸੰਤਾਲੀ
23	੨੩	ਤੇਈ, ਤ੍ਰੇਈ	48	੪੮	ਅਠਤਾਲੀ
24	੨੪	ਚੌਵੀ, ਚੱਵੀ, ਚੌਬੀ, ਚੱਬੀ	49	੪੯	ਉਣਵੀਜਾ, ਉਣਵੰਜਾ
25	੨੫	ਪੰਜੀ, ਪੱਚੀ, ਪੰਝੀ	50	੫੦	ਪੰਜਾਹ
26	੨੬	ਛੱਬੀ	51	੫੧	ਇਕਵੰਜਾ

52	੫੨	ਬਵੰਜਾ	77	੭੭	ਸਤੱਤਰ
53	੫੩	ਤਿਵੰਜਾ, ਤਿਰਵੰਜਾ	78	੭੮	ਅਠੱਤਰ
54	੫੪	ਚੁਰੰਜਾ, ਚੌਰੰਜਾ	79	੭੯	ਉਣਾਸੀ
55	੫੫	ਪਚਵੰਜਾ	80	੮੦	ਅੱਸੀ
56	੫੬	ਛਿਵੰਜਾ, ਛਿਪੰਜਾ	81	੮੧	ਇਕਾਸੀ, ਇਕਿਆਸੀ
57	੫੭	ਸਤਵੰਜਾ	82	੮੨	ਬਿਆਸੀ
58	੫੮	ਅਠਵੰਜਾ	83	੮੩	ਤਿਰਾਸੀ, ਤਿਆਸੀ
59	੫੯	ਅਣਾਹਟ	84	੮੪	ਚੁਰਾਸੀ, ਚੌਰਾਸੀ
60	੬੦	ਸੱਠ	85	੮੫	ਪਚਾਸੀ
61	੬੧	ਇਕਾਹਟ	86	੮੬	ਛਿਆਸੀ
62	੬੨	ਬਾਹਟ	87	੮੭	ਸਤਾਸੀ
63	੬੩	ਤੋਹਟ, ਤੇਹਟ	88	੮੮	ਅਠਾਸੀ
64	੬੪	ਚੌਹਟ	89	੮੯	ਉਣਾਨਵੇਂ
65	੬੫	ਪੈਂਹਟ	90	੯੦	ਨੌਵੇ, ਨੌਬੇ
66	੬੬	ਛਿਆਹਟ	91	੯੧	ਇਕਾਨਵੇਂ, ਇਕਾਨਮੇਂ
67	੬੭	ਸਤਾਹਟ	92	੯੨	ਬਾਨਵੇਂ, ਬਾਨਮੇਂ
68	੬੮	ਅਠਾਹਟ	93	੯੩	ਤਿਰਾਨਵੇਂ, ਤਿਰਾਨਮੇਂ
69	੬੯	ਉਣਹੱਤਰ	94	੯੪	ਚੁਰਾਨਵੇਂ, ਚੁਰਾਨਮੇਂ
70	੭੦	ਸੱਤਰ	95	੯੫	ਪਚਾਨਵੇਂ, ਪਚਾਨਮੇਂ
71	੭੧	ਇਕਹੱਤ੍ਰ, ਅਕਹੱਤ੍ਰ	96	੯੬	ਛਿਆਨਵੇਂ, ਛਿਆਨਮੇਂ
72	੭੨	ਬਹਤਰ	97	੯੭	ਸਤਾਨਵੇਂ, ਸਤਾਨਮੇਂ
73	੭੩	ਤਿਹੱਤਰ	98	੯੮	ਅਠਾਨਵੇਂ, ਅਠਾਨਮੇਂ
74	੭੪	ਚੁਹੱਤਰ	99	੯੯	ਨਤ੍ਰਿਨਵੇਂ, ਨਤ੍ਰਿਨਮੇਂ
75	੭੫	ਪੰਜਹੱਤਰ	100	੧੦੦	ਸੈ, ਸੌ; ਸਉ, ਸੈਕੜਾ
76	੭੬	ਛਿਹੱਤਰ			

1,000, ਹਜ਼ਾਰ, ਸਹਸਰ, ਸਹੱਸਰ.

1,00,000, ਲਖ.

100,00,000 or 100 lakhs=ten millions, ਕਰੋੜ.

### III. DAYS OF THE WEEK.

English.	Hindú.	Muhammadan.
Sunday,	ਆਇਤਵਾਰ.	ਆਇਤਦਾਰ.
Monday,	ਸੋਮਵਾਰ.	ਪੀਰ.
Tuesday,	ਮੰਗਲਵਾਰ.	ਮੰਗਲ.
Wednesday,	ਬੁੱਧਵਾਰ.	ਬੁੱਧ.
Thursday,	ਬੀਰਵਾਰ, ਵੀਰਵਾਰ.	ਜੁਮੇਰਾਤ.
Friday,	ਸ਼ੁੱਕਰਵਾਰ.	ਜੁਮਾਂ.
Saturday,	ਬਾਰ, ਸਨੀਛਰਵਾਰ.	ਸਨੀਛਰ, ਹਫਤਾ.

1	ਚੇਤ, March—April.*	7	ਅਸ਼ੁ, September—October.
2	ਬੈਸਾਖ, April—May.	8	ਕੱਤਕ, October—November.
3	ਜੇਠ, May—June.	9	ਮੱਘਰ, November—December.
4	ਹਾੜ, ਹਾੜ, June—July.	10	ਪੋਹ, December—January.
5	ਸਾਉਣ, July—August.	11	ਮਾਘ, January—February.
6	ਭਾਦੋਂ, ਭਾਦੋਂ, August—September.	12	ਫੱਗਣ, February—March.

The following remarks on the method of noting time are taken from my father's Grammar.

The civil year begins with ਚੇਤ ; the astronomical with ਬੈਸਾਖ.

The months here enumerated are used, for most purposes by Hindús and Muhammadans, in common ; and, as they are intended, like our own, to fill up the solar year, as nearly as possible, they in like manner, differ somewhat from each other in length.

Both Hindús and Muhammadans however, have their lunar months ; the former employing them chiefly in banking business ; and accounts, the latter, for the regulation of their religious festivals. The religious rites of the Hindus are governed by the solar method of counting time. In naming the lunar months, the Hindus follow the common nomenclature ; the Muhammadans follow the nomenclature of the Arabs, yet the names of those Arabian months only are generally known, which happen to be noted by the some special observance.

Each lunar month, according to the Hindu count, is divided into two parts. The first, from new to full moon, is called ਪੂਰੀ ; the second, from full to new moon, is called ਬਾਦੀ. The dates, (called ਤਿਥ or ਬਿਥ,) of these divisions, are reckoned separately, the numbers of the dates are as follows :—

\* From the middle of one month to the middle of the next.



# VIII. PARADIGM OF THE ACTIVE AND PASSIVE VOICES OF THE VERB ਮਾਰਨਾ, 'TO STRIKE'

	Active.	Passive.			
		I.	II.	III.	
Infinitive,	ਮਾਰਨਾ, 'to strike.'	ਮਾਰਿਆ ਜਾਣਾ,	ਮਾਰੀਦਾ ਜਾਣਾ,	ਮਰੀਦਾ,	'to be struck.'
Imp. Part.,	ਮਾਰਦਾ, 'striking.'	<i>Wanting.</i>	<i>Wanting.</i>	ਮਰੀਦਾ,	'being struck.'
Perf. Part.,	ਮਾਰਿਆ, 'struck.'	ਮਾਰਿਆ,	<i>Wanting.</i>	ਮਰੀਆ,	'struck.'
Conj. Part.,	ਮਾਰ, ਮਾਰਕ, &c., having struck.'	ਮਾਰਿਆ ਜਾਕੇ,	<i>Wanting.</i>	ਮਰੀਕੇ,	'having been struck.'
Noun of Agency.	ਮਾਰਨੇਵਾਲਾ, 'one who strikes,' &c.,	<i>Wanting.</i>	<i>Wanting.</i>	<i>Wanting.</i>	
Gerund,	ਮਾਰਿਆ, 'striking.'	<i>Wanting.</i>	<i>Wanting.</i>	<i>Wanting.</i>	
Cont. Fut.,	ਮੈਂ ਮਾਰਾਂ, 'I may strike,' &c.	ਮੈਂ ਮਾਰਿਆ ਜਾਵਾਂ,	ਮੈਂ ਮਾਰੀਆਂ,	ਮੈਂ ਮਰੀਵਾਂ,	'I may be struck.'
Abs. Fut.,	ਮੈਂ ਮਾਰਾਂਗਾ, 'I shall strike.'	ਮੈਂ ਮਾਰਿਆ ਜਾਵਾਂਗਾ,	ਮੈਂ ਮਾਰੀਆਂਗਾ,	ਮੈਂ ਮਰੀਵਾਂਗਾ,	'I shall be struck.'
Imper.,	ਮੈਂ ਮਾਰਾਂ, 'let me strike.'	ਮੈਂ ਮਾਰਿਆ ਜਾਵਾਂ,	ਮੈਂ ਮਾਰੀਆਂ,	ਮੈਂ ਮਰੀਵਾਂ,	'let me be struck.'
Indef. Imp.,	ਮੈਂ ਮਾਰਦਾ, 'I strike,' &c.	ਮੈਂ ਮਾਰਿਆ ਜਾਂਦਾ,	ਮੈਂ ਮਾਰੀਦਾ,	ਮੈਂ ਮਰੀਦਾ,	'I am struck,' &c.
Pres. Imp.,	ਮੈਂ ਮਾਰਦਾ ਹਾਂ, 'I am striking.'	ਮੈਂ ਮਾਰਿਆ ਜਾਂਦਾ ਹਾਂ,	ਮੈਂ ਮਾਰੀਦਾ ਹਾਂ,	ਮੈਂ ਮਰੀਦਾ ਹਾਂ,	'I am being struck.'
Past Imp.,	ਮੈਂ ਮਾਰਦਾ ਸਾ, 'I was striking.'	ਮੈਂ ਮਾਰਿਆ ਜਾਂਦਾ ਸਾ,	ਮੈਂ ਮਾਰੀਦਾ ਸਾ,	ਮੈਂ ਮਰੀਦਾ ਸਾ,	'I was being struck.'
Cont. Imp.,	ਮੈਂ ਮਾਰਦਾ ਹੋਵਾਂ, 'I may be striking,' &c.	ਮੈਂ ਮਾਰਿਆ ਜਾਂਦਾ ਹੋਵਾਂ,	ਮੈਂ ਮਾਰੀਦਾ ਹੋਵਾਂ,	ਮੈਂ ਮਰੀਦਾ ਹੋਵਾਂ,	'I may be being struck.'
Fut. Imp.,	ਮੈਂ ਮਾਰਦਾ ਹੋਵਾਂਗਾ, 'I shall be striking,' &c.	ਮੈਂ ਮਾਰਿਆ ਜਾਂਦਾ ਹੋਵਾਂਗਾ,	ਮੈਂ ਮਾਰੀਦਾ ਹੋਵਾਂਗਾ,	ਮੈਂ ਮਰੀਦਾ ਹੋਵਾਂਗਾ,	'I shall be struck,' &c.
Neg. Cont. Imp.,	ਮੈਂ ਮਾਰਦਾ ਹੁੰਦਾ, '(If) I were striking,' &c.	ਮੈਂ ਮਾਰਿਆ ਜਾਂਦਾ ਹੁੰਦਾ,	ਮੈਂ ਮਾਰੀਦਾ ਹੁੰਦਾ,	ਮੈਂ ਮਰੀਦਾ ਹੁੰਦਾ,	'(If) I were being struck.'
Indef. Perf.,	ਮੈਂ ਮਾਰਿਆ, 'I struck.'	ਮੈਂ ਮਾਰਿਆ ਗਿਆ,	<i>Wanting.</i>	ਮੈਂ ਮਰੀਵਿਆ,	'I was struck.'
Pres. Perf.,	ਮੈਂ ਮਾਰਿਆ ਹੈ, 'I have struck.'	ਮੈਂ ਮਾਰਿਆ ਗਿਆ ਹਾਂ,	<i>Wanting.</i>	ਮੈਂ ਮਰੀਵਿਆ ਹਾਂ,	'I have been struck.'
Past Perf.,	ਮੈਂ ਮਾਰਿਆ ਸਾ, 'I had struck.'	ਮੈਂ ਮਾਰਿਆ ਗਿਆ ਸਾ,	<i>Wanting.</i>	ਮੈਂ ਮਰੀਵਿਆ ਸਾ,	'I had been struck.'
Cont. Perf.,	ਮੈਂ ਮਾਰਿਆ ਹੋਵੇ, 'I have struck,' &c.	ਮੈਂ ਮਾਰਿਆ ਗਿਆ ਹੋਵਾਂ,	<i>Wanting.</i>	ਮੈਂ ਮਰੀਵਿਆ ਹੋਵਾਂ,	'I have been struck,' &c.
Fut. Perf.,	ਮੈਂ ਮਾਰਿਆ ਹੋਵਾਂਗਾ, 'I shall have struck,' &c.	ਮੈਂ ਮਾਰਿਆ ਗਿਆ ਹੋਵਾਂਗਾ,	<i>Wanting.</i>	ਮੈਂ ਮਰੀਵਿਆ ਹੋਵਾਂਗਾ,	'I shall have been struck,' &c.
Neg. Cont. Perf.,	ਮੈਂ ਮਾਰਿਆ ਹੁੰਦਾ, '(If) I had struck.'	ਮੈਂ ਮਾਰਿਆ ਗਿਆ ਹੁੰਦਾ,	<i>Wanting.</i>	ਮੈਂ ਮਰੀਵਿਆ ਹੁੰਦਾ,	'(If) I had been struck.'

Title

Author

Accession No.

Call No.

Borrower's  
No.

Issue  
Date

Borrower's  
No.

Issue  
Date

- 1 ਏਕਮ.
- 2 ਦੂਜ.
- 3 ਤੀਜ.
- 4 ਚੌਥ.
- 5 ਪਚਮੀ.
- 6 ਛਥ, ਛਟ, ਖਸਟੀ.
- 7 ਸਤੈ, ਸਤਮੀ.
- 8 ਅਠੈ, ਅਠਮੀ, ਅਸਟਮੀ, ਅੱਠੈ.

- 9 ਨੌਮੀ, ਨਉਮੀ.
- 10 ਦਸਮੀ.
- 11 ਇਕਾਂਦਸੀ, ਕਾਦਸੀ.
- 12 ਦੁਆਦਸੀ.
- 13 ਤਿਰਾਦਸੀ, ਤਿਰੌਦਸੀ, ਤ੍ਰਿ ਔਡਸੀ.
- 14 ਚੌਦੈ.
- 15 { ਪੁੰਨਿਆ, ਪੂਰਣਮਾਸੀ (for  
Sudi.)  
ਮੌਸ, ਅਮੱਸਿਆ (for Badi.)

The solar months, and the Muhammadan lunar, months are counted from the beginning to the end, by the common ordinals. The common word for *date* is ਤਰੀਕ.

V. CONJUGATION OF THE AUXILIARY VERB ਹੋਣਾ,  
'TO BE' 'TO EXIST,'

INFINITIVE, ਹੋਣਾ, 'to be,' 'to exist.'  
IMPERFECT PARTICIPLE, ਹੁੰਦਾ, ਹਾਂਦਾ, 'being,' 'existing,' 'becoming.'  
PERFECT PARTICIPLE, ਹੋਇਆ, ਹੋਇਆ ਹੋਇਆ, 'been,' 'having become.'  
CONJUNCTION PARTICIPLE, ਹੋ, ਹੋਇ, ਹੋਕੇ, ਹੋਇਕੇ, ਹੋਕਰ, ਹੋਇਕਰ, ਹੋਕਰਕੇ, ਹੋਇਕਰਕੇ, 'having been,' 'having become.'  
NOUN OF AGENCY, ਹੋਣੇਵਾਲਾ, ਹੋਣਵਾਲਾ, 'one that is to be.'  
GERUND, ਹੋਇਆ, 'being,' 'becoming.'

TENSES OF THE FUTURE. (*From the Root*)

CONTINGENT FUTURE.

'I may be,' &c.

Sing. 1. ਮੈਂ ਹੋਵਾਂ, 2. ਤੂੰ ਹੋਵੇ. 3. ਉਹ ਹੋਵੇਂ. Pl. 1. ਅਸੀਂ ਹੋਇਯੋ, 2. ਤੁਸੀਂ ਹੋਵੋ, 3. ਉਹ ਹੋਣ.

ABSOLUTE FUTURE.

'I shall be,' &c.

Sing. 1. ਮੈਂ ਹੋਵਾਂਗਾ, 2. ਤੂੰ ਹੋਵੇਂਗਾ, 3. ਉਹ ਹੋਵੇਗਾ. Pl. 1. ਅਸੀਂ ਹੋਵਾਂਗੇ, 2. ਤੁਸੀਂ ਹੋਵੋਗੇ, 3. ਉਹ ਹੋਣਗੇ.

IMPERATIVE.

'Let me be,' &c.

Sing. 1. ਮੈਂ ਹੋਵਾਂ, 2. ਤੂੰ ਹੋ, ਹੋਵੀਂ 3. ਉਹ ਹੋਵੇ. Pl. 1. ਅਸੀਂ ਹੋਇਯੋ, 2. ਤੁਸੀਂ ਹੋਵੋ, ਹੋਇਓ, 3. ਉਹ ਹੋਣ.



## PARTICIPAL TENSES.

*Tenses of the Imperfect Participle.*

## INDEFINITE IMPERFECT.

‘I should be,’ ‘I were,’ &amp;c.

Sing. 1. ਮੈਂ ਹੁੰਦਾ, 2. ਤੂੰ ਹੁੰਦਾ,  
3. ਉਹ ਹੁੰਦਾ,Plur. 1. ਅਸੀਂ ਹੁੰਦੇ, 2. ਤੁਸੀਂ  
ਹੁੰਦੇ, 3. ਉਹ ਹੁੰਦੇ.

## PRESENT IMPERFECT.

‘I am existing,’ ‘becoming.’

S. 1. ਮੈਂ ਹੁੰਦਾ ਹਾਂ, 2. ਤੂੰ ਹੁੰਦਾ ਹੈਂ.  
3. ਉਹ ਹੁੰਦਾ ਹੈ,P. 1. ਅਸੀਂ ਹੁੰਦੇ ਹਾਂ, 2. ਤੁਸੀਂ ਹੁੰਦੇ  
ਹੋ, 3. ਉਹ ਹੁੰਦੇ ਹਨ.

## PAST IMPERFECT.

‘I was existing.’

S. 1. ਮੈਂ ਹੁੰਦਾ ਸਾ, 2. ਤੂੰ ਹੁੰਦਾ ਸਾ,  
3. ਉਹ ਹੁੰਦਾ ਸਾ,P. 1. ਅਸੀਂ ਹੁੰਦੇ ਸੇ, 2. ਤੁਸੀਂ ਹੁੰਦੇ  
ਸੇ, 3. ਉਹ ਹੁੰਦੇ ਸੇ.

## CONTINGENT IMPERFECT.

‘I may be existing.’

S. 1. ਮੈਂ ਹੁੰਦਾ ਹੋਵਾਂ, 2. ਤੂੰ ਹੁੰਦਾ  
ਹੋਵੇਂ, 3. ਉਹ ਹੁੰਦਾ ਹੋਵੇ,P. 1. ਅਸੀਂ ਹੁੰਦੇ ਹੋਇਯੇ, 2. ਤੁਸੀਂ  
ਹੁੰਦੇ ਹੋਵੋ, 3. ਉਹ ਹੁੰਦੇ ਹੋਣ.*Tenses of the Perfect Participle.*

## INDEFINITE PERFECT.

‘I became.’

Sing. ਮੈਂ ਹੋਇਆ, 2. ਤੂੰ ਹੋਇਆ,  
3. ਉਹ ਹੋਇਆ,Plur. 1. ਅਸੀਂ ਹੋਏ, 2. ਤੁਸੀਂ  
ਹੋਏ, 3. ਉਹ ਹੋਏ.

## PRESENT PERFECT.

‘I became.’

S. 1. ਮੈਂ ਹੋਇਆ ਹਾਂ, 2. ਤੂੰ  
ਹੋਇਆ ਹੈਂ, 3. ਉਹ ਹੋਇਆ ਹੈ,P. 1. ਅਸੀਂ ਹੋਏ ਹਾਂ, 2. ਤੁਸੀਂ ਹੋਏ  
ਹੋ, 3. ਉਹ ਹੋਏ ਹਨ.

## PAST PERFECT.

‘I had been,’ or became.’

S. 1. ਮੈਂ ਹੋਇਆ ਸਾ, 2. ਤੂੰ ਹੋਇਆ  
ਸਾ, 3. ਉਹ ਹੋਇਆ ਸਾ,P. 1. ਅਸੀਂ ਹੋਏ ਸੇ, 2. ਤੁਸੀਂ ਹੋਏ  
ਸੇ, 3. ਉਹ ਹੋਏ ਸੇ.

## CONTINGENT PERFECT.

‘I may have become.’

S. 1. ਮੈਂ ਹੋਇਆ ਹੋਵਾਂ, 2. ਤੂੰ  
ਹੋਇਆ ਹੋਵੇਂ, 3. ਉਹ ਹੋਇਆ  
ਹੋਵੇ,P. 1. ਅਸੀਂ ਹੋਏ ਹੋਇਯੇ, 2. ਤੁਸੀਂ  
ਹੋਏ ਹੋਵੋ, 3. ਉਹ ਹੋਏ ਹੋਣ.

**FUTURE IMPERFECT.**

'I shall be existing,' 'probably am,' 'shall be,' or 'may have been,' 'existing.'

S. 1. ਮੈਂ ਹੁੰਦਾ ਹੋਵਾਂਗਾ, 2. ਤੂੰ ਹੁੰਦਾ ਹੋਵੇਂਗਾ, 3. ਉਹ ਹੁੰਦਾ ਹੋਵੇਗਾ,

P. 1. ਅਸੀਂ ਹੁੰਦੇ ਹੋਵਾਂਗੇ, 2. ਤੁਸੀਂ ਹੁੰਦੇ ਹੋਵੋਗੇ, 2. ਓਹ ਹੁੰਦੇ ਹੋਣਗੇ.

**NEGATIVE CONTINGENT IMPERFECT\***

('If) I were existing,' ('If) I had been existing.'

S. 1. ਮੈਂ ਹੁੰਦਾ ਹੁੰਦਾ, 2. ਤੂੰ ਹੁੰਦਾ ਹੁੰਦਾ, 3. ਉਹ ਹੁੰਦਾ ਹੁੰਦਾ,

P. 1. ਅਸੀਂ ਹੁੰਦੇ ਹੁੰਦੇ, 2. ਤੁਸੀਂ ਹੁੰਦੇ ਹੁੰਦੇ, 3. ਓਹ ਹੁੰਦੇ ਹੁੰਦੇ.

**FUTURE PERFECT.**

'I shall have become,' 'I probably have become.'

S. 1. ਮੈਂ ਹੋਇਆ ਹੋਵਾਂਗਾ, 2. ਤੂੰ ਹੋਇਆ ਹੋਵੇਂਗਾ, 3. ਉਹ ਹੋਇਆ ਹੋਵੇਗਾ,

P. 1. ਅਸੀਂ ਹੋਏ ਹੋਵਾਂਗੇ, 2. ਤੁਸੀਂ ਹੋਏ ਹੋਵੋਗੇ, 3. ਓਹ ਹੋਏ ਹੋਣਗੇ.

**NEGATIVE CONTINGENT PERFECT\***

('If) I had become.'

S. 1. ਮੈਂ ਹੋਇਆ ਹੁੰਦਾ, 2. ਤੂੰ ਹੋਇਆ ਹੁੰਦਾ, 3. ਉਹ ਹੋਇਆ ਹੁੰਦਾ,

P. 1. ਅਸੀਂ ਹੋਏ ਹੁੰਦੇ, 2. ਤੁਸੀਂ ਹੋਏ ਹੁੰਦੇ, 3. ਓਹ ਹੋਏ ਹੁੰਦੇ,

**VI. PARADIGM OF THE INTRANSITIVE VERB ਆਉਣਾ, 'TO COME.'**

(N. B. The numbers opposite the tenses, &c., refer to the Chapters in which they are treated of in full.)

INFINITIVE, ਆਉਣਾ, 'to come,'	xxi.
IMPERFECT PARTICIPLE, ਆਉਂਦਾ, 'coming'	xxxvii.
PERFECT PARTICIPLE, ਆਇਆ, ਆਇਆ ਹੋਇਆ, 'come'	xxxviii.
CONJUNCTIVE PARTICIPLE, ਆ, ਆਇ, ਆਕੇ, ਆਇਕੇ, ਆਕਰ, ਆਇਕਰ, ਆਕਰਕੇ, ਆਇਕਰਕੇ, 'having coming.'	xxiv.
NOUN OF AGENCY, ਆਉਣੇਵਾਲਾ, 'one who comes,' or 'is about to come.'	xxv.
GERUND, ਆਇਆ, 'coming.'	xxxix.
	xxxix.

\* This tense is seldom if ever used, its place being taken by the Indefinite Imperfect.

### TENSES OF THE FUTURE. (*From the Root.*)

CONT. FUT., ਮੈਂ ਆਵਾਂ, 'I come,' 'may come,' &c.	xvii. xviii. xvii. xix.
ABS. FUT., ਮੈਂ ਆਵਾਂਗਾ, 'I shall come.'	
IMPER. ਮੈਂ ਆਵਾਂ, 'let me come.'	

### PARTICIPIAL TENSES.

<i>Tenses of the Imperfect Participle</i>		<i>Tenses of the Perfect Participle.</i>	
INDEF. IMP., ਮੈਂ ਆਉਂਦਾ, 'I come,' 'should come.'	xxxi.	INDEF. PERF., ਮੈਂ ਆਇਆ, 'I came.'	x.
PRES. IMP., ਮੈਂ ਆਉਂਦਾ ਹਾਂ, 'I come,' 'am coming.'	vii.	PRES. PERF., ਮੈਂ ਆਇਆ-ਆ ਹਾਂ, 'I have come.'	vii
PAST IMP., ਮੈਂ ਆਉਂਦਾ ਸਾਂ, 'I was coming.'	ix.	PAST. PERF., ਮੈਂ ਆਇਆ ਸਾਂ, 'I had come,' 'came.'	xi.
CONT. IMP., ਮੈਂ ਆਉਂਦਾ ਹੋਵਾਂ, 'I may be coming,' &c.	xxxii.	CONT. PERF. ਮੈਂ ਆਇਆ ਹੋਵਾਂ, 'I have come,' 'should have come.'	xxxii.
FUT. IMP., ਮੈਂ ਆਉਂਦਾ ਹੋਵਾਂਗਾ. 'I shall be,' or 'probably am &c., coming'	xxii.	FUT. PERF., ਮੈਂ ਆਇਆ ਹੋਵਾਂਗਾ, 'I shall have' or 'probably have come.'	xxii
NEG. CONT. IMP., ਮੈਂ ਆਉਂਦਾ ਹੁੰਦਾ, '(If) I were coming,' 'had been coming.'	xxxiii.	NEG. CONT. PER., ਮੈਂ ਆਇਆ ਹੁੰਦਾ, '(If) I had come,' 'had been come.'	xxxiii.

### VII. PARADIGM OF THE TRANSITIVE VERB ਲਿਖਣਾ, 'TO WRITE.,

INFINITIVE, ਲਿਖਣਾ, 'to write.'	xxi.
IMPERFECT PARTICIPLE, ਲਿਖਦਾ, 'writing.'	xxxvii. xxxviii.
PERFECT PARTICIPLE, ਲਿਖਿਆ, ਲਿਖਿਆ ਹੋਇਆ, 'written.'	
CONJUNCTIVE PARTICIPLE. ਲਿਖ, ਲਿਖਕੇ, ਲਿਖਕਰ, ਲਿਖਕਰਕੇ, 'having written.'	xxiv. xxv.
NOUN OF AGENCY, ਲਿਖਣੇਵਾਲਾ, 'one who writes,' or 'is about to write.'	
GERUND, ਲਿਖਿਆ, 'writing.'	xxxix.



TENSES OF THE FUTURE. (*From the Root.*)

CONT. FUT., ਮੈਂ ਲਿਖਾਂ, 'I write,' 'may write,' &c.	[ xvii. xviii. xvii. xix.
ABS. FUT., ਮੈਂ ਲਿਖਾਂਗਾ, 'I shall write.'	
IMPER., ਮੈਂ ਲਿਖਾਂ, 'let me write.'	

## PARTICIPAL TENSES.

<i>Tenses of the Imperfect Participle</i>		<i>Tenses of the Perfect Participle.</i>	
INDEF. IMP., ਮੈਂ ਲਿਖਦਾ, 'I write,' 'should write.'	xxxi.	INDEF. PERF., ਮੈਂ ਲਿਖਿਆ, * 'I wrote.'	x.
PRES. IMP., ਮੈਂ ਲਿਖਦਾ ਹਾਂ, 'I write,' 'am writing.'	vii.	PRES. PERF., ਮੈਂ ਲਿਖਿਆ ਹੈ,* 'I have written.'	ix.
PAST. IMP., ਮੈਂ ਲਿਖਦਾ ਸਾਂ, 'I was writing.'	xi.	PAST PERF., ਮੈਂ ਲਿਖਿਆ ਸਾਂ,* 'I had written,' 'wrote.'	xi.
CONT. IMP., ਮੈਂ ਲਿਖਦਾ ਹੋਵਾਂ, 'I may be writing,' &c.	xxxii.	CONT. PERF., ਮੈਂ ਲਿਖਿਆ ਹੋਵੇ,* 'I have written,' 'should have writ- ten.'	xxxli.
FUT. IMP., ਮੈਂ ਲਿਖਦਾ ਹੋਵਾਂਗਾ, 'I shall be,' or 'pro- bably am, &c. writ- ing.'	xxii.	FUT. PERF., ਮੈਂ ਲਿਖਿਆ ਹੋਵੇਗਾ,* 'I shall have,' or 'probably have written.'	xxii.
NEG. CONT. IMP., ਮੈਂ ਲਿਖਦਾ ਹੋਵਾਂ, '(If) I were writing,' 'had been writing.'	xxxiii.	NEG. CONT. PERF., ਮੈਂ ਲਿਖਿਆ ਹੋਵਾਂ,* '(If) I had written.'	xxxiii.

## IX. IRREGULAR VERBS.

The following verbs are irregular in the formation of the perfect participle. The same irregular form is often used for the gerund, but more commonly the latter adheres to the regular termination in ਿਆ.

\* Inflected to agree with the object when that is in the Nominative case, otherwise the form given in the Table remains unchanged, whatever the gender or number of the object may be.

\* Inflected to agree with the object when that is in the Nominative case, otherwise the form given in the Table remains unchanged whatever the gender or number of the object may be. cf. Ch. ix.

INFINITIVE.	PERF. PART.	GERUND.
ਸਿਆਣਨਾ, 'to recognize,'	ਸਿਆਤਾ,*	ਸਿਆਣਿਆ.
ਸੀਉਣਾ, 'to sew,'	ਸੀਤਾ,	ਸੀਆ.
ਸੋਣਾ, 'to sleep,'	ਸੁੱਤਾ,*	ਸੋਇਆ.
ਕਹਿਣਾ, 'to say,'	ਕਿਹਾ,*	ਕਹਿਆ.
ਕਰਨਾ, 'to do,'	ਕੀਤਾ,*	ਕਰਿਆ.
ਖਲੋਣਾ, 'to stand,'	ਖਲੋਤਾ,	ਖਲੋਇਆ.
ਖੜਨਾ, 'to stand,'	ਖੜਾ,	ਖੜਿਆ.
ਖੜੋਣਾ, 'to stand,'	ਖੜੋਤਾ,	ਖੜੋਇਆ.
ਖਾਣਾ, 'to eat,'	ਖਾਹਦਾ, ਖਾਧਾ,	ਖਾਇਆ.
ਜਣਨਾ, 'to bear,' 'bring forth,'	ਜਾਇਆ.*	ਜਣਿਆ.
ਜਾਣਨਾ, 'to know,'	ਜਾਤਾ,*	ਜਾਣਿਆ.
ਜਾਣਾ, 'to go,'	ਗਿਆ, ਗਇਆ,	ਜਾਯਾ.
ਠਾਣਨਾ, 'to resolve,'	ਠਯਾ,*	ਠਾਣਿਆ.
ਢਹਿਣਾ, ਢਣਾ, 'to fall,'	ਢੱਠਾ,*	ਢਹਿਆ, ਢਇਆ.
ਦੇਖਣਾ, 'to see,'	ਡਿੱਠਾ, ਦਿੱਠਾ,*	ਦੇਖਿਆ.
ਦੇਣਾ, 'to give,'†	ਦਿੱਤਾ,	ਦਿਆ.
ਧੋਣਾ, 'to wash,'	ਧੋਤਾ,*	ਧੋਇਆ.
ਨਹਾਉਣਾ, 'to bathe,'	ਨਹਾਤਾ,*	ਨਹਾਇਆ, ਨਹਾਤਿਆ.
[(clothes, &c.)]		
ਪਹਿਨਣਾ, 'to put on'	ਪੈਧਾ,*	ਪਹਿਨਿਆ.
ਪਹੁਤਣਾ, 'to arrive,'	ਪਹੁਤਾ, ਪਹੁੰਤਾ,	ਪਹੁਤਾ, ਪਹੁੰਤਾ.
ਪਛਾਣਨਾ, 'to recognize,'	ਪਛਾਤਾ,*	ਪਛਾਣਿਆ.
ਪਰੋਣਾ, 'to string' (beads,	ਪਰੋਤਾ,*	ਪਰੋਇਆ.
ਪਾੜਨਾ, 'to tear,' [ &c.)]	ਪਾਟਾ,*	ਪਾੜਿਆ.
ਪੀਹਣਾ, 'to grind,'	ਪੀਠਾ,	ਪੀਠਾ.
ਪੀਣਾ, 'to drink,'	ਪੀਤਾ,	ਪੀਆ.
ਪੁਚਾਉਣਾ, 'to convey,'	ਪੁਚਾਤਾ,*	ਪੁਚਾਇਆ.
ਪੈਣਾ, ਪੈਣਾ, 'to fall,'†	ਪਿਆ, ਪਇਆ,	ਪਿਆ, ਪਇਆ.
ਫਸਣਾ, 'to stick fast,'	ਫੱਥਾ,*	ਫਸਿਆ.
ਬੰਨਣਾ, 'to bind,'	ਬੱਧਾ,*	ਬੰਨਿਆ.
ਬਰਸਣਾ, 'to rain,'	ਬੱਠਾ,*	ਬਰਸਿਆ.
ਮਰਨਾ, 'to die,'	ਮੋਇਆ,*	ਮਰਿਆ.
ਰਹਿਣਾ, 'to stay,'	ਰਿਹਾ,*	ਰਹਿਆ.
ਰਿੰਨਣਾ, 'to stew,'	ਰਿੱਧਾ,*	ਰਿੰਨਿਆ.
ਰੋਣਾ, 'to cry,'	ਰੁੰਨਾ,*	ਰੋਇਆ.
ਲਹਿਣਾ, 'to subside,'	ਲੱਥਾ,*	ਲਹਿਆ.
ਲਿਆਉਣਾ, 'to bring,'	ਲਿਆਂਦਾ, ਆਂਦਾ,‡	ਲਿਆਇਆ.
ਲੈਣਾ, 'to take,'§	ਲਿਆ, ਲਇਆ, ਲੀਤਾ,	ਲਿਆ, ਲਇਆ.

\* Also regular.

† Imp. part. ਦਿੰਦਾ; Fut., ਦਿਆਂ, ਦੇਵਾਂ; Imper. 2nd p., ਦਿਹ; pl. ਦਿਓ, ਦੇਵੋ.

\* Also regular,

† Fut. ਪਵਾਂ.

‡ Also regular. The verb ਲਿਆਉਣਾ is treated as intransitive, the perfect tenses formed with the regular participle ਲਿਆਇਆ form ਆਂਦਾ or ਲਿਆਂਦਾ is used the subject must be in the Instr. case.

§ Fut. ਲਵਾਂ.

## VOCABULARY

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N. B. Most of the postpositions govern the Genitive case, with or without the case sign. When it is otherwise it will be indicated. The following abbreviations are used; *a.*, adjective; *ad.*, adverb; *conj.*, conjunction; *c.w.*, construed with; *dem.*, demonstrative; *f.*, feminine; *i.*, intransitive; *int.*, interjection; *inter.*, interrogative; *m.*, masculine; *n.*, noun; *pp.*, postposition; *pr.*, pronoun; *rel.*, relative; *v.*, verb.

ਅ	
ਅਉਤਾਰ, <i>n. m.</i> , An incarnation.	ਅੱਗੇ, <i>ad.</i> , Before, formerly. <i>pp.</i> , <i>c.w.</i> , Abl. and Gen., Before, in front of.
ਅਸਥਾਨ, <i>n. m.</i> , Place.	ਅਚਰਜ, <i>n. m.</i> , A wonder, a prodigy.
ਅਸਬਾਬ, <i>n. m.</i> , Furniture goods, chattels, baggage.	ਅੱਛਾ, <i>a.</i> , Good. <i>ad.</i> , Well.
ਅਸਵਾਰ, <i>a.</i> , Mounted ; <i>n. m.</i> , A rider, a horseman.	ਅੱਜ, <i>ad.</i> , Today.
ਅੱਸੀ, <i>a.</i> , Eighty.	ਅਜਿਹਾ, <i>a.</i> , Such, like this, <i>ad.</i> , So.
ਅਹ, <i>pr.</i> , This.	ਅੱਜੁ, <i>ad.</i> , Today.
ਅਹਾ ਜਹਾ, <i>a.</i> , Of such a kind, such like.	ਅਜੇ, <i>ad.</i> , Yet, as yet.
ਅਹੁ, <i>pr.</i> , He, she, it, that.	ਅਜੇਹਾ, <i>a.</i> , and <i>ad.</i> , <i>i. q.</i> , ਅਜਿਹਾ.
ਅੱਕਣਾ, <i>v. i.</i> , To be offended, vexed. [ether.	ਅੰਤੁ, <i>n. m.</i> , A tear.
ਅਕਾਸ, <i>n. m.</i> , The sky, the	ਅਟਕਣਾ, <i>v. i.</i> , To be stopped, to be prevented, to stick, to stop.
ਅਕਾਲੀ, <i>n. m.</i> , A class of Sikh devotees.	ਅੱਠ, <i>a.</i> , Eight.
ਅਕੇ, <i>conj.</i> , Or.	ਅੱਡਾ, <i>a.</i> , Separate, apart.
ਅੱਖ, <i>n. f.</i> , Eye.	ਅੱਤ, } <i>ad.</i> , Very.
ਅੱਖਰ, <i>n. m.</i> , A letter of the alphabet.	ਅਤਿ, }
ਅੱਖੀ, <i>n. f.</i> , Eye.	ਅਤੇ, <i>conj.</i> , And.
ਅੱਗ, <i>n. f.</i> , Fire.	ਅਥਵਾ, <i>conj.</i> , Or, either.
ਅੰਗਦ, A man's name.	ਅੰਦਰ, <i>pp.</i> , In, within, inside.
ਅੱਗਾ, <i>n. m.</i> , The future; the front.	ਅੱਧ, <i>a.</i> , A half. (in comp.)
	ਅੱਧਾ, <i>a.</i> , Half.



ਅੰਨ, *n. m.*, Grain, food.  
 ਅੰਨ੍ਹਾ, *a.*, Blind.  
 ਅਨ੍ਹੇਰਾ, *a.*, Dark.  
 ਅਨੰਦ, *n. m.*, Joy, happiness.  
     *a.*, Joyful, happy.  
 ਅਨੰਦਪੁਰ, Name of town.  
 ਅਨੇਕ, *a.*, Many, several.  
 ਅਪਕਾਰ, *n. m.*, Unkindness,  
     injury, an evil deed.  
 ਅਪਰ, *conj.*, But, except.  
 ਅਪਰਾਧ, *n. m.*, Fault, trans,  
     gression.  
 ਅਫੀਮ, *n. f.*, Opium.  
 ਅੰਬ, *n. m.*, A mango.  
 ਅੰਬਾਰਤ, *n. m.*, Nectar, ambrosia.  
     ਅੰਬਰਤ ਵੇਲਾ, the dawn.  
 ਅਬਾਦ, *a.*, Founded, inhabited,  
     occupide.  
 ਅੰਬਾਰਤ, *n. f.*, A building.  
 ਅੰਬਾਲਾ, Name of city.  
 ਅੰਬੀਰ, *a.*, Noble, wealthy. *n. m.*  
     A Noble, a rich man.  
 ਅਮ੍ਰਿਤ, *a.*, Like us, the like of  
     us.  
 ਅਮਰ ਦਾਸ, A man's name.  
 ਅਮ੍ਰਿਤ, *n. m.*, i. q., ਅੰਬਰਤ.  
 ਅੰਮਾ *n. f.*, Mother.  
 ਅਜਾਲੀ, *n. m.*, A shepherd.  
 ਅਰ, *conj.*, And.  
 ਅਰਜ, *n. f.*, A petition.  
 ਅਰਦਾਸ, *n. f.*, A petition.  
 ਅਰਬੀ, *a.*, Arabic.  
 ਅਲੋਪ, *a.*, Invisible, concealed.  
 ਅਵਸਥਾ, *n. f.*, Age, state condi-  
     tion, circumstances of age  
     or condition.  
 ਅਵਾਜ, *n. f.*, Sound, voice.  
 ਆਉਣਾ, *v. i.*, To come.

ਆਸ, *n. f.*, Hope, expectation,  
     trust, reliance.  
 ਆਹਣਾ, *v. t.*, To say, to speak.  
 ਆਹਮਣੇ ਸਾਹਮਣੇ, } *ad.*, Face  
 ਆਹਮੇ ਮਾਹਮਣੇ, } to face,  
     facing one another.  
 ਆਹੋ, *ad.*, Yes.  
 ਆਖਣਾ, *v. t.*, To say, to speak.  
 ਆਗਿਆ, *n. f.*, A command, an  
     order.  
 ਆਟਾ, *n. m.*, Coare flour.  
 ਆਤਮ ਹੋਤਿਆ, *n. f.*, destruction  
     of life.  
 ਆਤਮਾ, *n. m.*, Spirit.  
 ਆਥੁਣ, *n. m.*, Evening, the  
     time of sunset.  
 ਆਦਮੀ, *n. m.*, a man.  
 ਆਦਰ, *n. m.*, Honour.  
 ਆਦਿਕ, *a.*, And other, etcetera.  
 ਆਨਾ, *n. m.*, An anna, the six-  
     teenth part of a rupee.  
 ਆਪ, *pr.*, Self.  
 ਆਪਸ, *pr.*, One another.  
 ਆਰਜਾ, *n. f.*, Age,  
 ਆਰਤੀ, *n. f.*, A ceremony per-  
     formed in adoration of the  
     gods by moving burning  
     lamps circularly round the  
     head of the image, or be-  
     fore it, accompanied by  
     boisterous music and ring-  
     ing of bells; name of a  
     musical mode.  
 ਆਲੇ ਦੁਆਲੇ, *ad.*, On all sides,  
     round about.  
 ਐਉਂ, *ad.*, Thus, in this way.  
 ਐਹਾ, *a.*, Such, like this *ad.*, So.  
 ਐਡਾ, *a.*, So great, so long. *ad.*,  
     So.

ਐਤਕੀ, *ad.*, This time, on the present occasion, this year.

ਐਤਵਾਰ, *n. m.*, Sunday.

ਐਥੇ, *ad.*, Here.

ਐਦਾਂ, *ad.*, Thus, in this way.

ਐਧਰ, *ad.*, Here, in this direction, over here, this side.

ਐਨਾ, *a.*, This much, so much,

ਐਪਰ, *conj.*, But, except.

ਐਮੇਂ, } *ad.*, Thus, in this  
ਐਵੇਂ, } very way, gratuitously, in vain, causelessly, without effort.

ਐਖਤ, } *n.f.* Medecine.  
ਐਖਦ }

ਐਖਾ, *a.*, Difficult, painful. *ad.*, With discomfort, uncomfortably.

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ਇਉਂ, *ad.*, Thus, in this way.

ਇਸਨਾਨ, *n. m.*, Bathing.

ਇਸਤ੍ਰੀ, *n.f.*, A woman, a wife.

ਇਹ, *pr.*, This.

ਇੱਕ, *a.*, One, a, an.

ਇਕੱਠਾ, *a.*, Together.

ਇਕੱਤ, *ad.*, Alone.

ਇਕੱਲਾ, *a.*, Alone.

ਇਖਤਿਆਰ, *n. m.*, Authority.

ਇੱਛਿਆ, *n. f.*, Will, wish, desire.

ਇੱਟ, *n. f.*, A brick.

ਇਤਨਾ, *a.*, This much, so much, this size.

ਇਥੇ, *ad.*, Here.

ਇੱਧਰ, *ad.*, Hither, in this direction.

ਇਨਸਾਫ, *n. m.*, Justice.

ਇਮਾਮ, *n. m.*, A leader in the Muhammadan religion, a

priest, one who leads in public prayer.

ਇਲਮ, *n. m.*, Learning.

ਇਵੇਂ, *ad.*, Thus, in this very way.

ਈਸ਼ਰ, *n. m.*, God.

ਏਵੇਂ, *ad.*, i. q. ਇਵੇਂ.

ੳ

ਉਹ, *pr.*, He, she, it, that.

ਉੱਗਣਾ, *v. i.*, To spring. to spring up.

ਉਂਗਲ, *n. f.*, Finger.

ਉਚਰਨਾ, *v. t.*, To speak, to utter, to write, (as an author).

ਉੱਚਾ, *a.*, High, elevated, loud.

ਉਚਿਤ, *a.*, Right, proper.

ਉਚਿਰ, *ad.*, That long, so long.

ਉਜੜਨਾ, *v. i.*, To become desolate, to go to ruin.

ਉਜਾੜਨਾ, *v. t.*, To lay waste, to ruin, to depopulate.

ਉੱਠਣਾ, *v. i.*, To rise.

ਉਠਾਉਣਾ, *v. t.*, To lift, to bear.

ਉਡਣਾ, *v. i.*, To fly.

ਉਡੀਕਣਾ, *v. t.*, To expect, to look out for, to wait for.

ਉਤਨਾ, *a.*, That much, so much.

ਉਤਪਤ, *n. m. f.*, Creation.

ਉੱਤਮ, *a.*, Great, excellent.

ਉਤਰ, *n. m.*, reply, answer.

ਉੱਤਰਨਾ, *v. i.*, To descend, to come down, to subside.

ਉਤਾਰਨਾ, *v. t.*, To bring down, to take down, to take off.

ਉੱਤੇ, *pp.*, On, at.

ਉੱਥੇ, *ad.*, There.

ਉਦਮ, *n. m.*, Industry, exertion, effort, diligence.

ਉਦਾਸ, *a.*, Sad.  
 ਉਦਾਸੀ, *n. f.*, Sadness.  
 ਉੱਪਰ, *ad.*, In that direction, thither.  
 ਉਪਾਰ, *n. m.*, Debt.  
 ਉਨਾ, *a.*, i. q. ਉਤਨਾ.  
 ਉਪਕਾਰ, *n. m.*, A good deed, kindness, favour.  
 ਉਪਜਣਾ, *v. i.*, To spring up, to be produced.  
 ਉਪਜਾਉਣਾ, *v. t.* To cause to spring up, or grow, to cause to be born.  
 ਉਪਦੇਸ਼, *n. m. f.*, Counsel, instruction, exhortation.  
 ਉੱਪਰ, *pp.*, On, above. *ad.*, up.  
 ਉਪਰ ਬਲੀ, *ad.*, One after the other, successively.  
 ਉਪਰਾਲਾ, *n. m.*, Assistance, precaution.  
 ਉੱਪੜਨਾ, *v. i.*, To arrive.  
 ਉਪਾਉ, *n. m.*, Remedy, contrivance, expedient.  
 ਉਮਰ, *n. f.*, Age,  
 ਉਮੈਦਾ, Proper name.  
 ਉਰੇ, *ad.*, Hither. *pp.*, *c.w.* Abl. On this side.  
 ਉੱਲ, *n. f.*, A sharp pain in the head or side.  
 ਉਲੁਆ, *n. m.*, Reproach, complaint.  
 ਉਲਟਾਉਣਾ, *v. t.*, To upset, to overturn.  
 ਉਲਾਂਭਾ, *n. m.*, i. q. ਉਲੁਆ.  
 ਉਜ, *n. f.*, Accusation of an innocent person, calumny.  
 ਉਟ, *n. f.*, Protection.  
 ਉਤਨਾ, *a.*, i. q. ਉਤਨਾ.

ਓਥ, *ad.*, There.

ਓਪਰਾ, *a.*, Strange, foreign ; a stranger.

ਓਲਾ, *n. m.*, Hail, a hailstone.

ਓੜਕ, *n. m. f.*, The end. *ad.*, at last, at length.

ਸ

ਸਉ, *a.*, A hundred.

ਸੱਸ, *n. f.*, Mother-in-law.

ਸਸਤ੍ਰ, *n. m.*, A sword, or other weapon used in the hand.

ਸੰਸਾਰ, *n. m.*, The world.

ਸੰਸਾਰੀ, *a.*, Wordly, belonging to the world.

ਸਹਾਇਤਾ, *n. f.*, Help, assistance.

ਸਹਿਤ, *n. f.*, Honey.

ਸਹਿਰ, *n. m.* A city.

ਸਹੀ, *a.*, Right, correct. *ad.*, Indeed.

ਸਹੀਸ, *n. m.*, A groom.

ਸਹੁ, *n. f.*, An oath.

ਸਹੁਰੀ, *ad.*, At the house of one's father-in-law.

ਸਹੇਲੀ, *n. f.*, A friend, companion.

ਸੱਕਣਾ, *v. i.*, To be able.

ਸੱਕਰ, *n. f.*, A coarse brown sugar.

ਸਕਾਰ, *n. m.*, Game, prey, hunting.

ਸੰਗ, *n. m.*, Association; a party of pilgrims.

ਸੰਗ, *pp.*, With.

ਸੰਗਤ, *n. f.*, Company, assembly; society, association, intercourse.

ਸੰਗਲ, *n. f.*, A ring, a chain.

ਸਗਵਾਂ, *conj.*, On the contrary, nay more, or even.



ਸੰਗੁਲੀ, *n. f.*, A ring, a bracelet.  
 ਸਗੋਂ, *conj.*, i.q. ਸਗਵਾਂ.  
 ਸੱਚ, *n. m.*, Truth. *a.*, True.  
 ਸੱਚਾ, *a.*, True.  
 ਸਜਾ, *n. f.*, Punishment.  
 ਸੰਝ, *n. f.*, Evening.  
 ਸੱਟ, *n. f.*, A blow, a stroke, a  
 bruise.  
 ਸੰਢਾ, *n. m.*, A buffalo bull.  
 ਸਢੇ, *pp.*, Together with.  
 ਸੱਤ, *n. m.*, Truth. *a.*, True.  
 ਸੱਤ, *a.*, Seven.  
 ਸੰਤ, *n. m.*, A saint, a holy per-  
 son, a devotee.  
 ਸਤਮਾਂ, *a.*, The seventh.  
 ਸਤਲੁਜ, The river Satluj.  
 ਸੰਤੁਸਟ, *a.*, Content,  
 ਸੰਤੋਖ, *n. m.*, Contentment.  
 ਸੱਦਣਾ, *v. t.*, To call.  
 ਸਦਾ, *ad.*, Always, Constantly.  
 ਸਦਾ ਕਾਲ, *ad.*, Always, for ever.  
 ਸੰਦੂਕ, *n. m.*, A box, a trunk.  
 ਸੰਦੂਕੜੀ, *n. f.*, A little box, or  
 chest.  
 ਸੰਧਯਾ, *n. f.*, Evening.  
 ਸਨਯਾਸੀ, *n. m.*, One who has  
 abandoned the world, a  
 Hindu ascetic.  
 ਸਨੇਹ, *n. m.*, Love.  
 ਸਨੇਹਾ, *n. m.*, A message.  
 ਸੱਪ, *n. m.*, A snake.  
 ਸਫਾਈ, *n. f.*, Cleanliness.  
 ਸਫੀਲ, *n. f.*, A wall, rampart.  
 ਸਬਦ, *n. m.*, A voice, a word,  
 a song.  
 ਸਬੱਬ, *n. m.*, Cause, reason.  
 ਸਭ, *a.*, All, the whole.  
 ਸਮਝ, *n. f.*, Understanding, com-

prehension, opinion,  
 ਸਮਝਣਾ, *v. t.*, To understand, to  
 suppose, to consider, to  
 regard.  
 ਸਮਝਾਉਣਾ, *v. t.*, To explain, to  
 warn, to admonish.  
 ਸਮਯ, } *n. m.*, Time, period.  
 ਸਮਾ, }  
 ਸਮਾਧ, *n. f.*, A tomb, (of a Hindu  
 or Sikh.)  
 ਸਰਕਾਰ, *n. f.*, The Government,  
 head of the civil adminis-  
 tration, proprietor of an  
 establishment.  
 ਸਰਕਾਰੀ, } *a.*, Government, per-  
 ਸਰਕਾਰੁ, } taining to Govern-  
 ment, pertaining to the pro-  
 prietor of an establishment.  
 ਸਰਦਾਰ, *n. m.*, A chief, a head  
 man.  
 ਸਰਨ, *n. f.*, Protection, defence,  
 asylum, sanctuary.  
 ਸਰਨਾ, *v. i.*, To be performed to  
 issue, to come to a conclu-  
 sion, to be completed, to  
 suffice.  
 ਸਰਮਾਉਣਾ, *v. i.*, To be ashamed.  
 ਸਰਮੰਦਾ, *a.*, Ashamed.  
 ਸਰਾਉਂ, *n. f.*, An inn, a caravan-  
 sera.  
 ਸਰਾਬ, *n. f.*, Alcoholic spirits,  
 wine.  
 ਸਰਿਸਟ, *n. f.*, Creation, the uni-  
 verse.  
 ਸ੍ਰੀ, A term of reverence, pre-  
 fixed to the name of a  
 deity, or a Gurú.  
 ਸਰੀਰ, *n. m.*, The body.

ਸਲਾਹ, *n. f.*, Counsel, advice.  
 ਸਵਰ, *n. m.*, Voice, word, song.  
 ਸਵਾਧਾਨ, *a.*, Cautious, attentive.  
 ਸਵੇਰ, *n. f.*, Morning, the early morning.  
 ਸੜਕ, *n. f.*, A made road, a high way.  
 ਸਾਂ, *n. m.*, The sighing of the wind, or any similar sound.  
 ਸਾਉਣੀ, *n. f.*, The summer crop.  
 ਸਾਸਤ੍ਰ, *n. m.*, The name of six sacred books of the Hindus; a book.  
 ਸਾਹ, *n. m.*, Breath.  
 ਸਾਹਣਕ, *n. f.*, An earthen basin.  
 ਸਾਹਮਣੇ, *ad.*, and *pp.*, In front, in the presence of, before, opposite.  
 ਸਾਹਿਬ, A title of respect.  
 ਸਾਹੂਕਾਰ, *n. m.*, A merchant, a money lender.  
 ਸਾਗਰ, *n. m.*, The sea, the ocean.  
 ਸਾਂਗੀ, *n. m.*, A mimic, an actor.  
 ਸਾਂਢ, *n. m.*, A bull, a stallion.  
 ਸਾਂਤ, *a.*, Peaceful, comforted.  
 ਸਾਧ, *n. m.*, A religious person, a Hindu faqir, a saint.  
 ਸਾਧਣੀ, *n. f.*, The wife of a ਸਾਧ, a female faqir.  
 ਸਾਂਭਣਾ, *v. t.*, To take care of, to look after.  
 ਸਾਰਖਾ, *a.*, Like. *ad.*, even.  
 ਸਾਰੰਗ, *n. m.*, A musical instrument like a violin.  
 ਸਾਰਾ, *a.*, All, the whole.  
 ਸਾਲਿਗ ਰਾਮ, *n. m.*, A stone containing the impression of one or more ammonites,

worshipped by the Hindus as a representation of Vishnu.  
 ਸਿਆਣਾ, *a.*, Wise, knowing, artful, of mature age or judgment.  
 ਸਿਆਪਾ, *n. m.*, The ceremony of weeping and making lamentation for the dead, performed by women.  
 ਸਿੱਖ, *n. m.*, A disciple, an adherent of the Sikh religion.  
 ਸਿੱਖਣਾ, *v. t.*, To learn.  
 ਸਿਖਾਉਣਾ, } *v. t.*, To teach.  
 ਸਿਖਾਲਣਾ, }  
 ਸਿੰਘਾਸਣ, *n. m.*, A throne.  
 ਸਿੰਜਣਾ, *v. t.*, To water, irrigate.  
 ਸਿਜਰਾ, *n. m.*, Prostration (in prayer, after the Muham-madan fashion.)  
 ਸਿੱਟਣਾ, *v. t.*, To throw.  
 ਸਿਪਾਹੀ, *n. m.*, A sepoy, a constable.  
 ਸਿਮਰਨਾ, *v. t.*, To remember, to repeat (the name of God, as a meritorious act.)  
 ਸਿਰ, *n. m.*, Head.  
 ਸਿਰ, *pp.*, On, at, in (c. w., the Obl., form of the noun, no case sign being used.)  
 ਸਿਰਗਾਣਾ, *n. m.*, A pillow, a cushion.  
 ਸਿਰੀ ਚੰਦ, A man's name.  
 ਸਿਵਾ, *pp.*, Except, in addition to, without.  
 ਸਿਵਾਲਾ, *n. m.*, A temple of Shiv.  
 ਸੀਂਹ, *n. m.*, A lion.  
 ਸੀਤਲਾ, *n. f.*, Smallpox, the

goddess of smallpox.

- ਸੀਤਾ, *n. f.*, The name of Rām's wife.  
 ਸੁਆਦ, *n. m.*, Taste, flavour.  
 ਸੁਆਮੀ, *n. m.*, Lord, husband.  
 ਸੁਆਰ. *a.*, Mounted. *n. m.*, A rider, a horseman.  
 ਸੁਆਰਨਾ, *v. t.*, To adjust, to adorn.  
 ਸੁਹਬਤ, *n. f.*, Company, companionship, society.  
 ਸੁੱਕਣਾ, *v. i.*, To dry, to dry up.  
 ਸੁਕਰ, *n. m.*, Thanks.  
 ਸੁਖ, *n. m.*, Ease, tranquility, pleasure, enjoyment.  
 ਸੁਖਾਲਾ, *a.*, Easy.  
 ਸੁਗੰਧ, *n. f.*, An oath.  
 ਸੁਗੰਧ, *n. f.*, A sweet smell, fragrance, perfume.  
 ਸੁੰਘਣਾ, *v. t.*, To smell.  
 ਸੁਚੇਤ, *a.*, Attentive, thoughtful, careful, cautious.  
 ਸੁੱਟਣਾ, *v. t.*, *i. q.* ਸਿੱਟਣਾ.  
 ਸੁਣਨਾ, *v. t.*, To hear, to listen.  
 ਸੁਣਾਉਣਾ, *v. t.*, To make hear, to tell, to inform, to address, to read aloud, to sing.  
 ਸੁੰਦਰ, *a.*, Beautiful.  
 ਸੁੰਦਰਤਾ, *n. f.*, Beauty.  
 ਸੁੰਦਰੀ, A woman's name.  
 ਸੁਦਾਇਣ, *n. f.*, A mad woman.  
 ਸੁਦਾਈ, *n. m.*, A madman.  
 ਸੁਧ, *n. f.*, Memory, consciousness, sensation ; notice, care.  
 ਸੁਨਿਆਰ, *n. m.*, A goldsmith.  
 ਸੁਨੀਤਿ. A woman's name.  
 ਸਭਾਓ, *n. m.*, Temperament,

disposition.

- ਸੁਰਚਿ, A woman's name.  
 ਸੁਰੂ, *n. m.*, Beginning.  
 ਸੁਲਤਾਨ, *n. m.*, The Sultan.  
 ਸੁਲਤਾਨਪੁਰ, The name of a town.  
 ਸੁਲਾਉਣਾ, *v. t.*, To put to sleep.  
 ਸੂਤ, *n. m.*, Cotton thread.  
 ਸੂਬੇਦਾਰ, *n. m.*, A military officer whose rank corresponds to that of a captain.  
 ਸੂਰ, *n. m.*, A hog; a hero.  
 ਸੂਰਜ, *n. m.*, The sun.  
 ਸੇਖੀ, *n. f.*, Boasting.  
 ਸੇਰ, *n. m.*, A tiger.  
 ਸੇਰ, *n. m.*, A seer=about 2 lb., the fortieth part of a maund.  
 ਸੇਵਕ, *n. m.*, An attendant, servant, worshipper.  
 ਸੇਵਾ, *n. f.*, Service, worship.  
 ਸੈ, *a.*, A hundred.  
 ਸੈਕੜਾ, *a.*, A hundred.  
 ਸੈਨਾ, *n. f.*, An army.  
 ਸੈਲ, *n. m.*, Perambulation, walking about for amusement or recreation, traveling about.  
 ਸੇ, *pr.*, He, she, it, that.  
 ਸੇਇਨਾ, *n. m.*, Gold.  
 ਸੋਗ, *n. m.*, Grief, sorrow, mourning, lamentation.  
 ਸੋਚਣਾ, *v. t.*, To consider, to think, to meditate.  
 ਸੋਟਾ, *n. m.*, } A cane, a walking stick.  
 ਸੋਟੀ, *n. f.*, }  
 ਸੋਢੀ, *n. m.*, A class of Sikhs.  
 ਸੋਨਾ, *n. m.*, Gold.  
 ਸੋਭਾ, *n. f.*, Beauty, show, reputation, a good name.



ਸੋਮਵਾਰ, *n. m.*, Monday.

ਸੇ, *a.*, A hundred.

ਸੋਹ, } *n. f.*, An oath.  
ਸੋਹੇ, }

ਸੋਣਾ, } *v. i.*, To sleep.  
ਸੋਣਾ, }

ਸੋਦਾ, *n. m.*, Trade, traffic, provisions.

ਹ

ਹਉਕਾ, *n. m.*, A sigh.

ਹੱਸਣਾ, *v. i.*, To laugh.

ਹਸਾਉਣਾ, *v. t.*, To make laugh.

ਹੱਕਣਾ, *v. t.*, To drive.

ਹੰਕਾਰ, *n. m.*, Pride.

ਹਕੀਕਤ, *n. f.*, Truth, fact, true account.

ਹਜ਼ਾਰ, *a.*, A thousand.

ਹੱਟ, *n. f.*, A shop.

ਹਟਣਾ, *v. i.*, To remove, to depart, to go back, to get out of the way.

ਹਟਾਉਣਾ, *v. t.*, To put away, to remove.

ਹਟੀ, *n. f.*, A shop.

ਹਠ, *n. m.*, Persistency, obstinacy.

ਹੱਡ, *n. m.*, } A bone.  
ਹੱਡੀ, *n. f.*, }

ਹੱਤਿਆਰਾ, *a.*, Wicked, criminal.

ਹੱਥ, *n. m.*, A hand, a cubit.

ਹਥਯਾਰ, *n. m.*, Instrument, weapon.

ਹਦ, *n. f.*, Boundary.

ਹਨੇਰਾ, *a.*, Dark.

ਹਰ, *a.*, Every.

ਹਰਦੁਆਰ, Name of a city.

ਹਰਨ, *n. m.*, Deer.

ਹਰਾ, *a.*, Green.

ਹਰਿ, A name of Krishn.

ਹਰੇਕ, *a.*, Every, everyone.

ਹਲ, *n. m.*, A plough.

ਹਲਵਾਈ, *n. m.*, A confectioner.

ਹੱਲਾ, *n. m.*, An assault, onset, attack, invasion, uproar.

ਹਵੇਲੀ, *n. f.*, A tenement, a dwelling house.

ਹੜ੍ਹ, *n. m.*, A torrent, a rush of water, a flood.

ਹਾਂ, *ad.*, Yes.

ਹਾਓਕਾ, *n. m.*, A sigh.

ਹੱਸਾ, *n. m.*, Laughter, jesting.

ਹਾਕ, *n. f.*, Calling, shouting.

ਹਾਕਮ, *n. m.*, A governor, a ruler.

ਹਾਜ਼ਰ, *a.*, Present.

ਹਾਥੀ, *n. m.*, An elephant.

ਹਾਲ, *n. m.*, State, condition, circumstances.

ਹਾਲ, *ad.*, At present, for the present.

ਹਾੜੀ, *n. f.*, The winter crop.

ਹਿਸਾਬ, *n. m.*, An account, a calculation.

ਹਿੱਕ, *a.*, One.

ਹਿੱਕ, *n. f.*, The breast.

ਹਿਣਕਣਾ, *v. i.*, To neigh.

ਹਿੰਦੁਸਤਾਨੀ, *n. f.*, The language known as Hindustānī or Urdú. *n. m.*, A native of Hindustān.

ਹਿੰਦੂ, *n. m.*, A Hindu.

ਹੀਂਗਣਾ, *v. i.*, To bray.

ਹੀਣ, *pp.*, Destitute of. (*c. w. Abl.*)

- ਹੁਕਮ, *n. m.*, A command, an order.
- ਹੁੱਕਾ, *n. m.*, A tobacco pipe.
- ਹੁਣ, *ad.*, Now.
- ਹੁਣੇ, *ad.*, Just, just now, yet, as yet, directly, at once.
- ਹੁਰਾ, *n. m.*, The fist.
- ਹੇਠ, *pp.*, Under. *ad.*, Below.
- ਹੋਣਾ, *v. i.*, To be, to become, to occur.
- ਹੋਮ, *n. m.*, A burnt offering.
- ਹੋਰ, *a.* Other, more. *conj.*, And.
- ਹੋਰਸ, *a.*, Other, more.
- ਹੋਰੀ, A title of respect following nouns or pronouns.
- ਹੋਰ, *n. m.*, A tank, vat, reservoir.
- ਹੋਲੇ, *ad.*, Gently, softly, slowly, deliberately.
- ਕ
- ਕਈ, *a.*, Several, a number, a good many.
- ਕਸਬਾ, *n. m.*, A town.
- ਕਸਾਰ, *n. m.*, A beard of wheat, barley, &c.
- ਕਹਾਉਣਾ, *v. i.*, To be called, or named.
- ਕਹਾਉਤ, *n. f.*, A saying, a proverb.
- ਕਹਿਣਾ, *v. t.*, To say.
- ਕੱਖ, *n. m.*, Cut grass, a blade of grass, fodder.
- ਕੰਗਾਲ, *a.*, Poor, indigent.
- ਕੱਚ, *n. m.*, Glass.
- ਕਚਹਿਰੀ, *n. f.*, A court of justice.
- ਕਾ *a.*, Raw, unripe, inferior built of sun dried bricks, not burnt or baked, only half baked (pottery &c.)
- ਕਛ, *n. f.*, The armpit.
- ਕੱਟਣਾ, *v. t.*, To cut; to pass time.
- ਕੱਟਣਾ, *v. i.*, To be cut.
- ਕਟਾਰ, *n. m.*, A dagger.
- ਕੰਠ, *n. m.*, The windpipe, throat, larynx.
- ਕੱਠਾ, *a.*, Together.
- ਕੱਢਣਾ *v. t.*, To take out, eject, expel, turn out.
- ਕੰਢਾ, *n. m.*, Bank, shore, margin.
- ਕੱਤਣਾ, *v. t.*, To spin.
- ਕਥਾ, *n. f.*, A story, narrative.
- ਕਦ, *ad.*, When ?
- ਕਦੀ, } *ad.*, Some time, any
- ਕਦੇ, } time, ever.
- ਕਦੇ, *ad.*, When ?
- ਕੰਧ, *n. f.*, A wall.
- ਕੰਧਾਰ, The name of a city.
- ਕੰਨ, *n. m.*, Ear.
- ਕਨੇੜੀ, *n. f.*, Shoulder.
- ਕਨਯਾ, } *n. f.* A girl, virgin
- ਕੰਨਿਆ, } daughter, bride.
- ਕੰਨੀ, *n. f.*, A border, margin side, direction.
- ਕੱਪੜਾ, *n. m.*, Cloth, *pl.*, clothes.
- ਕਪਾਹ, *n. f.*, Raw cotton, the cotton plant.
- ਕਪਾਟ, *n. m.*, The skull.
- ਕੱਢਣ. *n. m.*, A shroud.
- ਕੰਬਣਾ, *v. i.*, To tremble.
- ਕਬੀਲਦਾਰ, *n. m.*, A married man, a man with a family.
- ਕਬੂਤਰ, *n. m.*, A pigeon.
- ਕੰਮ, *n. m.*, Work, deed, employment, use.
- ਕਮਲਾ, *a.*, Mad, foolish, crazy.

- ਕਮਾਈ, *n. f.*, Earnings.  
 ਕਮਾਉਣਾ, *v. t.*, To earn; gain, work, perform.  
 ਕਮੀ, *n. f.*, Deficiency, loss, abatement.  
 ਕਰਤਾਰ, *n. m.*, The creator.  
 ਕਰਤਾਰਪੁਰ, The name of a town.  
 ਕਰਤਾਰਪੁਰੀ, *n. m.*, A resident of Kartarpur.  
 ਕਰਤੂਤ, *n. f.*, An act, a deed.  
 ਕਰਨਾ, *v. t.*, To do, to effect, to make.  
 ਕਰਨੀ, *n. f.*, An act, a deed.  
 ਕਰਮ, *n. m.*, An act, a deed, destiny.  
 ਕਰੜਾ, *a.*, Hard. severe.  
 ਕਰਾਮਾਤ, *n. f.*, A miracle.  
 ਕਰੋਧ, } *n. m.*, Anger.  
 ਕ੍ਰੋਧ, }  
 ਕਰੋੜ, *a.*, A crore = 100 lakhs, or 10,000,000.  
 ਕਰੋੜੀ, *n. m.*, The name of one of the twelve *misals* or clans into which the Sikhs were divided.  
 ਕਲ, *n. f.*, A machine, machinery, mechanism.  
 ਕਲ੍ਹ, *ad.*, Yesterday, tomorrow.  
 ਕਲਕੱਤਾ, The name of a city.  
 ਕੱਲਾ, *a.*, Alone.  
 ਕੱਲਿਆਨ, } *n. f.*, Welfare,  
 ਕੱਲਿਆਣ, } happiness.  
 ਕਲੇਸ਼, *n. m.*, Pain, trouble, distress, affliction.  
 ਕੜਕਣਾ, *v. i.*, To crash, peal (as thunder).  
 ਕੜਾਹਾ, *n. m.*, A boiler, a caldron.  
 ਕਾਇਬ, *n. m.*, A cast of Hindus.  
 ਕਾਉਂ, *n. m.*, A crow.  
 ਕਾਸਿਮ, A man's name.  
 ਕਾਕੀ, *n. f.*, A little girl.  
 ਕਾਜ, *n. m.*, Business, work, occupation.  
 ਕਾਜੀ, *n. m.*, A Muhammadan judge or interpreter of the law.  
 ਕਾਠੀ, *n. f.*, A saddle.  
 ਕਾਣਾ, *a.*, One-eyed.  
 ਕਾਨ੍ਹ, One of the names of Krishna.  
 ਕਾਬਲ, The name of a city.  
 ਕਾਮ, *n. m.*, Desire, lust.  
 ਕਾਰ, *n. m.*, Business, work, occupation.  
 ਕਾਰਜ, *n. m.*, Business, work, occupation, affair.  
 ਕਾਰਣ, } *n. m.*, Cause, reason,  
 ਕਾਰਨ, } occasion, account.  
 ਕਾਚੂ, A man's name.  
 ਕਾਲਜਾ, *n. m.*, The liver.  
 ਕਾਲਾ, *a.*, Black.  
 ਕਾਲੂ, A man's name.  
 ਕਿ, *conj.*, That.  
 ਕਿੰਉ, *ad.*, Why?  
 ਕਿੰਉਕਰ, *ad.*, How?  
 ਕਿੰਉਕਿ, } *conj.*, Because.  
 ਕਿੰਉਜੇ, }  
 ਕਿਹੜਾ, *pr.*, Who? which? what?  
 ਕਿਹਾ, *a.*, Of what kind? What like, Of what a kind. *ad.*, How, how?  
 ਕਿੱਕੁ, } *ad.*, How?  
 ਕਿੱਕੁਰ, }  
 ਕੋਂਚਿਰ, *ad.*, How long?  
 ਕਿਛੁ, *a.*, Some, any, something, anything.  
 ਕਿੱਡਾ, *a.*, How great? how long?



ਕਿਤੇ, *ad.*, Somewhere, anywhere.  
 ਕਿੱਥੇ, *ad.*, Where ?  
 ਕਿੱਧਰ, *ad.*, Whither ?  
 ਕਿਪਰੇ, *ad.*, In some direction, in any direction.  
 ਕਿੰਨਾ, *a.*, How, how much, ever so much. *inter.*, How ? how much ?  
 ਕਿਰਤ, *n. f.*, Work, business, occupation.  
 ਕਿਰਪਾ, *n. f.*, Favour, kindness, grace.  
 ਕਿਲਾ, *n. m.*, A fort.  
 ਕਿਵੇਂ, *ad.*, How ? some how, any how.  
 ਕੀ, *a.*, What ?  
 ਕੀਰਤ, } *n. f.* Deed, fame,  
 ਕੀਰਤਿ, } praise.  
 ਕੋਹ, } *a.*, Some, any, some-  
 ਕੋਹਿ, } thing, anything.  
 ਕੁਚੈਲਾ, *a.*, Dirty, filthy.  
 ਕੁਛ, *a.*, Some, any, something, anything.  
 ਕੁੱਛੜ, *n. m. f.*, The haunch, hip, bosom, lap.  
 ਕੁਝ, *a.*, i. q. ਕੁਛ.  
 ਕੁੱਟਣਾ, *v. t.*, To beat, to pound.  
 ਕੁਟੀਆ, *n. f.*, A cottage, a hut.  
 ਕੜਾ, *n. m.*, An iron staple, a door latch.  
 ਕੁੰਡੀ, *n. f.*, A chain to fasten a door.  
 ਕੁੱਤਾ, *n. m.*, A dog.  
 ਕੁਤੂਰਾ, *n. m.*, }  
 ਕੁਤੂਰੀ, *n. f.*, } A pup.  
 ਕੁਮਕ, *n. f.*, Help, assistance.  
 ਕੁਮਾਦ, *n. m.*, Sugar cane, (commonly used in the plural.)

ਕੁਰਸੀ, *n. f.*, A chair.  
 ਕੁਰਾਨ, *n. m.*, The Koran.  
 ਕੁਲ, *n. f.*, Family, pedigree, ancestry.  
 ਕੁੜਮਾਈ, *n. f.*, Betrothal.  
 ਕੁੜੀ, *n. f.*, A girl, daughter.  
 ਕੁਕ, *n. f.*, A shriek, a cry.  
 ਕੁਕਣਾ, *v. i.*, To weep aloud, to cry, to shriek.  
 ਕੂਚ, *n. m.*, Marching, departure.  
 ਕੂਚਾ, *n. m.*, A street, a lane, (of a city.)  
 ਕੂਣਾ, *v. i.*, To speak, to say.  
 ਕੂੜਾ, *n. m.*, Sweepings, dirt, rubbish.  
 ਕੇ, *conj.*, Or.  
 ਕੇਹੜਾ, *pr.*, Who ? which ? what ?  
 ਕੇਹਾ, *a.*, i. q. ਕਿਹਾ.  
 ਕੇਡਾ, *a.*, i. q. ਕਿੱਡਾ.  
 ਕੈ, *a.*, How many ?  
 ਕੈਦ, *n. f.*, Imprisonment, captivity.  
 ਕੋਈ, *pr.*, Some, any, several someone, anyone.  
 ਕੋਹ, } *n. m.*, A kos ; a measure  
 ਕੋਸ, } of distance of variable length, but usually estimated at about 1½ mile.  
 ਕੋਠੜੀ, *n. f.*, A room.  
 ਕੋਠਾ, *n. m.*, A house.  
 ਕੋਮ, *n. f.*, A tribe, nation, sect, caste.  
 ਕੋਰੜਾ, *n. m.*, A whip, scourge.  
 ਕੋਲ, *pp.*, By, near ; to (a person).  
 ਕੋਡਾ, Proper name.  
 ਕੋਣ, *pr.*, Who ? which ? what ?  
 ਕੋਲਣਾ, *v. i.*, To boil.

કેડા, *a.*, Bitter.

ખ

ખચરા, *n. m.*, A mule.

ખચરા, *a.*, Mulish, perverse, wicked.

ખેટા, *a.*, Sour.

ખેડ, *n. f.*, A coarse kind of sugar.

ખેડા, *n. m.*, A two-edged sword, a broad straight sword, a two-edged dagger.

ખડ, *n. m.*, A letter, handwriting.

ખેડરી, *n. m.*, The name of a Hindú caste.

ખડા, *n. m. f.*, Fault, error, mistake.

ખબર, *n. f.*, News, intelligence, knowledge ; care.

ખરચ, *n. m.*, Expense, expenditure, subsistence money, ready money.

ખરીદણા, *v. t.*, To buy.

ખલેણા, *v. i.*, To stand, to stop.

ખજ્જણા, *v. i.*, To rattle, to make a rattling sound.

ખજ્જણા, *v. t.*, To rattle.

ખજ્જના, *v. i.*, To stand, to stop.

ખજ્જા, *a.*, standing, perpendicular, erect.

ખજ્જેણા, *v. i.*, To stand, to stop.

ખાક, *n. f.*, Earth, dust, ashes.

ખાણા, *v. t.*, To eat.

ખાણા, *n. m.*, food.

ખાતર, *n. f.*, Sake, regard, consideration. *pp.*, For the sake of.

ખાંડા, *n. m.*, A pit.

ખાર, *n. f.*, Jealousy, envy, hatred, heartburning.

ખારા, *a.*, Brackish.

ખાલસા, *n. m.*, The nation of the Sikhs.

ખિંચણા, } *v. t.*, To draw, to pull, to stretch.

ખુસી, *n. f.*, Gladness, joy, happiness, pleasure. *a.*, Glad, joyful, happy.

ખુલણા, *v. t.*, To open, to spread out.

ખેંટીપટાણા, *n. m.*, A game played with cowries.

ખુલ્લણા, *v. i.*, To open, to be opened, to be loosed.

ખુલા, *a.*, Open.

ખુલાઉણા, *v. t.*, To feed.

ખુહ, } *n. m.*, A well.

ખુહા, } *n. m.*, A well.

ખુહી, *n. f.*, A little well.

ખેરણા, *v. t.*, To row.

ખેડણા, *v. i.*, To play, to sport.

ખેડ, *n. m.*, A field under cultivation.

ખેલણા, *v. i.*, To play, to sport.

ખેલણા, *n. m.*, A plaything.

ખેહણા, *v. t.*, To seize and take away by force.

ખેટા, *d.*, Faulty, adulterated, counterfeit, perfidious, bad.

ખેલુણા, *v. t.*, To open, to spread out, to loose,

ખેતુ, *n. m.*, Boisterous altercation, quarrelling.

ગ

ગાઉ, *n. f.*, A cow.

ગમડ, *n. m.*, Going round (es-

pecially of guards patrol-  
ing), walking.

ਗਸੀ, *n. f.*, Fainting.

ਗਹਿਣਾ, *n. m.*, Jewels, orna-  
ments.

ਗੰਗਾ, *n. f.*, The Ganges.

ਗਜ, *n. m.*, A yard, a yard  
stick.

ਗੰਜਾ, *a.*, Bald.

ਗਡਵੀ, *n. f.*, A drinking vessel.

ਗੱਡਾ, *n. m.*, A cart.

ਗੱਡੀ, *n. f.*, A cart, (smaller  
than a ਗੱਡਾ.)

ਗੱਦੀ, *n. f.*, A cushion, pad ;  
seat, throne, (of a *rājā* or  
a *gurū*.)

ਗੱਦੇ, *n. m.*, An ass, a donkey.

ਗੱਪ, *n. f.*, Idle talk,  
ਗੱਪ ਸੜਪ, *n. f.*, vain boasting.

ਗਡਰੂ, *n. m.*, A young man.

ਗਮ, *n. m.*, Grief, sorrow.

ਗਹੇਜ, *a.*, Pained, grieved.

ਗਰਜਣਾ, *v. i.*, To roar.

ਗ੍ਰੰਥ, *n. m.*, A book ; The name  
of the two sacred books of  
the Sikhs, usually spoken  
of, as a mark of respect, as  
the ਗ੍ਰੰਥ ਸਾਹਿਬ.

ਗਰਬ, *n. m.*, Pride, arrogance.

ਗਰਮ, *a.*, Hot, warm.

ਗਰਮੀ, *n. f.*, Heat.

ਗਰਾਉਂ, *n. m.*, A village.

ਗ੍ਰਿਸਣਾ, *v. t.*, To seize, catch,  
hold, encompass.

ਗਰੀਬ, *a.*, Poor, indigent, hum-  
ble.

ਗਲ, *n. f.*, Word, thing,

ਗਲਬਵੀ, *n. f.*, The name of a

village.

ਗਲੀ, *n. f.*, A hole, a perfora-  
tion, a leak ; a lame.

ਗਾਂਏਂ, *n. f.*, A cow.

ਗਾਉਣਾ, *v. t.*, To sing.

ਗਾਜਰ, *n. f.*, A carrot.

ਗਾਲ, *n. f.*, Abuse, vitupera-  
ਗਾਲੀ, *n. f.*, tion.

ਗਿਆਨ, *n. m.*, Knowledge, (es-  
pecially religious or phi-  
losophical knowledge).

ਗਿਆਨੀ, *a.*, Wise, knowing, pos-  
sessed of knowledge, ac-  
quainted with philosophy  
or science.

ਗਿੱਦੜ, *n. m.*, A jackal.

ਗਿਰਦ, *pp.*, Around, about.

ਗਿਰਦੇ, *pp.*, Around, about.

ਗਿੱਲਾ, *a.*, Wet.

ਗੀਤ, *n. m.*, A hymn, a song.

ਗੁਆਉਣਾ, *v. t.*, To lose.

ਗੁਆਚਣਾ, *v. i.*, To be lost.

ਗੁਆਂਢੀ, *n. m.*, *n.* } A neighbour.

ਗੁਆਂਢਣ, *n. f.*, }

ਗੁਆਰ, *n. m.*, A rustic.

ਗੁਆਰੀ, *a.*, Rustic.

ਗੁੱਸਾ, *n. m.*, Anger.

ਗੁੱਸਾ, *a.*, Angry.

ਗੁੱਸਾ, *n.* }

ਗੁੱਜਰ, A caste of people who  
tend cattle.

ਗੁਜਰਨਾ, *v. i.*, To pass, elapse.

ਗੁਜਾਰਾ, *n. m.*, A living liveli-  
hood.

ਗੁਣ, *n. m.*, Virtue, quality,  
attribute.

ਗਨਾਹ, *n. m.*, Fault, sin,



ਗੁਰ, *n. m.*, i. q. ਗੁਰੂ.  
 ਗੁਰਦੁਆਰਾ, *n. m.*, The residence of a *gurú*, a place held sacred as having formerly been occupied by a *gurú*.  
 ਗੁਰਿਆਈ, *n. f.*, *Gurúship*, office of *gurú*.  
 ਗੁਰੂ, *n. m.*, A religious teacher, a spiritual guide, a master of an art.  
 ਗੂੰਜਣਾ, *v. i.*, To roar, rumble, buzz, hum, resound, echo.  
 ਗੇਂਦਾ, *n. m.*, A marigold.  
 ਗੈਲ, *pp.*, With, accompanying.  
 ਗੋਸਟ, *n. f.*, Friendship, association, company.  
 ਗੋਤ, *n. f.*, A tribe, clan.  
 ਗੋਦ, } *n. f.*, Lap.  
 ਗੋਦੀ, }  
 ਗੋਪੀ, A man's name.  
 ਗੋਵਿੰਦਵਾਲ, The name of a town.  
 [ਘ  
 ਘੱਟ, *a.*, Little, less, smaller.  
 ਘੰਟਾ, *n. m.*, A gong, a large bell.  
 ਘੱਤਣਾ, *v. t.*, To throw, to caste, to pour, to drop.  
 ਘਨਈਆ, A name of Krishan.  
 ਘਬਰਾਉਣਾ, *v. i.*, To be troubled, to be confused, to be distressed.  
 ਘਮੰਡ, *n. m.*, Arrogance.  
 ਘਰ, *n. m.*, A house.  
 ਘਰਬਾਰ, *n. m.*, A family.  
 ਘਰਾਟ, *n. m.*, A flour mill turned by water power.  
 ਘਲਣਾ, *v. t.*, To send.

ਘੜਾ, *n. m.*, A *gharā*, a large earthen vessel. with a narrow mouth.  
 ਘੜਾਉਣਾ, *v. t.*, To have made, manufactured, (as jewelry, &c.)  
 ਘੜੀ, *n. f.*, An hour of 24 minutes; a watch, a clock.  
 ਘਾਉ, *n. m.*, A wound, a sore.  
 ਘਾਹ, *n. m.*, Grass.  
 ਘਾਟਾ, *n. m.*, Diminution, loss.  
 ਘਿਉ, *n. m.*, *Ghí*, clarified butter.  
 ਘੁੰਗਣੀ, *n. f.*, Boiled grain of any kind. (used in the plural).  
 ਘੁਣ, *n. m.*, A worm that infests wood.  
 ਘੁੰਮਣਾ, *v. i.*, To turn, to wander about.  
 ਘੁਮਿਆਰ, *n. m.*, A potter.  
 ਘੁਮੇਟਣੀ, *n. f.*, } Turning ho-  
 ਘੁਮੇਟਾ, *n. m.*, } rizontally as  
 on a pivot, spinning round.  
 ਘੁੱਲੂ, A man's name.  
 ਘੁਰਨਾ, *v. t.*, To frown upon, scold, rebuke.  
 ਘੇਰਾ, *n. m.*, A circle, circumference, border, inclosure.  
 ਘੋੜਚੜ੍ਹਾ, *n. m.*, A trooper, cavalryman.  
 ਘੋੜਾ, *n. m.*, A horse.  
 ਘੋੜੀ, *n. f.*, A mare.  
 ਚ  
 ਚੱਕਣਾ, *v. t.*, To raise, to lift, to take up.  
 ਚਕਿਤ, *a.*, Astonished.  
 ਚੱਕੁ, *n. m.*, A pen knife.

ਦੱਖਣਾ, *v. t.*, To taste.  
 ਚੰਗਾ, *a.*, Good. *ad.*, Well.  
 ਚੱਟੀ, *n. f.*, A fine.  
 ਚੰਡਾਲ, *n. m. f.*, A low mean person, a merciless wretch.  
 ਚਤੁਰ, *a.*, Clever, cunning, shrewd.  
 ਚੰਦ, *n. m.*, The moon.  
 ਚੰਦਕੋਰ, A woman's name.  
 ਚੰਦਰਮਾ, *n. m.*, The moon.  
 ਚੰਦਰਾ, *a.*, Unfortunate, ill-fated.  
 ਚੰਬੇਲੀ, *n. f.*, Jasmine.  
 ਚਮਕ, *n. f.*, Shining, splendour, glitter.  
 ਚਮਕਣਾ, *v. i.*, To shine.  
 ਚਰਸ, *n. f.*, A preparation of hemp which is smoked in the *huqqá*.  
 ਚਰਖਾ, *n. m.*, A spinning wheel.  
 ਚਰਚਾ, *n. f.*, Mention.  
 ਚਰਣ, } *n. m.*, The foot.  
 ਚਰਨ, }  
 ਚਰਾਉਣਾ, *v. t.*, To pasture, to graze.  
 ਚੱਲਣਾ, *v. i.*, To move, to go, to come.  
 ਚਲਾਉਣਾ, *v. t.*, To make move, to make go.  
 ਚੱਵੀ, *a.*, Twenty-four.  
 ਚੜ੍ਹਨਾ, *v. i.*, To ascend, to mount, to rise.  
 ਚੜ੍ਹਾਈ, *n. f.*, An ascent.  
 ਚੜ੍ਹਾਉਣਾ, *v. t.*, To lift, to raise, to cause to ascend, to offer (in sacrifice).  
 ਚਾਉਣਾ, *v. t.*, To raise, to lift.  
 ਚਾਉਲ, *n. m.*, Rice, (commonly spoken in the plural).  
 ਚਾਹ, *n. f.*, Desire, wish.

ਚਾਹੁਣਾ, *v. t.*, To wish, to desire, to want.  
 ਚਾਹੇ, *conj.*, If I, you, he &c., like.  
 ਚਾਚਾ, *n. m.*, Uncle, (father's younger brother).  
 ਚਾਂਦੀ, *n. f.*, Silver.  
 ਚਾਰ, *a.*, Four.  
 ਚਾਰਨਾ, *v. t.*, To pasture, feed, (cattle, horses, & c.)  
 ਚਾਲ, *n. f.*, Movement, pace, step, gait; conduct, habit, custom.  
 ਚਿਘਾਰ, *n. f.*, A scream, screech.  
 ਚਿੱਠੀ, *n. f.*, A letter, epistle.  
 ਚਿੱਤ, *n. m.*, Mind, heart, memory.  
 ਚਿੰਤਾ, *n. f.*, Anxiety, thought.  
 ਚਿਰ, *n. m.*, Space of time, a long time, (often spoken in the plural).  
 ਚਿੜਾ, *n. m.*, } A sparrow.  
 ਚਿੜੀ, *n. f.*, }  
 ਚੀਹੜ੍ਹੇ ਚੀਹੜ੍ਹੇ ਕਰਨਾ, *v. i.*, To creak, to squeak.  
 ਚੀਕ, *n. f.*, A scream, a shriek.  
 ਚੀਕ ਚਿਹਾੜਾ, *n. m.*, Weeping, crying, an outcry.  
 ਚੀਜ਼, *n. f.*, A thing.  
 ਚੀਬਲਨਾ, *v. t.*, To tread under foot, to trample down, to bruise, to crush.  
 ਚੁੱਕਣਾ, *v. t.*, To raise, to lift, to take up; to finish.  
 ਚੁਗਣਾ, *v. t.*, To peck, to eat, (grass, & c.) *v. i.*, To graze.  
 ਚੁਗਲੀ, *n. f.*, Backbiting, tattling, tale bearing.  
 ਚੁਗਾਉਣਾ, *v. t.*, To pasture (cattle).  
 ਚੁੰਨੀ, *n. f.*, A child's veil or *chaddar*.

- ਚੁੱਪ, *a.*, Silent. *int.*, Hush !  
 ਚੁਫੇਰੇ, *ad.*, On all sides, in all directions.  
 ਚੁੱਭਾ, *n. m.*, } A dive, a dip.  
 ਚੁੱਭੀ, *n. f.*, }  
 ਚੁਗਾਉਣਾ, *v. t.*, To steal.  
 ਜੁੜੀ, *n. f.*, A bracelet.  
 ਚੇਤਾ, *n. m.*, Memory, mind, thought.  
 ਚੇਲਾ, *n. m.*, Disciple, attendant (on a *gurú* or religious teacher).  
 ਚੋਣਾ, *v. i.*, To leak.  
 ਚੋਰ, *n. m.*, A thief.  
 ਚੌਂਕਣਾ, *v. i.*, To be startled.  
 ਚੌਂਕਾ, *n. m.*, A place on the ground smeared with a mixture of cowdung and mud, where Hindús eat.  
 ਚੋਕੀਦਾਰ, *n. m.*, A watchman.  
 ਚੋਪਰੀ, *n. m.*, A head man (in a village, a trade, & c.)  
 ਚੌਂਪ, *n. f.*, Wish, desire, strong inclination.  
 ਦੋਬੀ, *a.*, Twenty-four.

## ਛ

- ਛਕਣਾ, *v. t.*, To eat.  
 ਛੱਡਣਾ, *v. t.*, To loose, to let go, to leave.  
 ਛੋਨਾ, *n. m.*, A metal drinking vessel.  
 ਛਲਾਘ, *n. f.*, A spring leap, jump.  
 ਛਲੀਆ, *n. m.*, A deceiver, a cheat.  
 ਛਾਇਆ, } *n. f.*, Shade, shadow.  
 ਛਾਉਂ, }

ਛਾਉਣਾ, *v. t.*, To cover, to overshadow.

ਛਾਹ, *n. f.*, Buttermilk  
 ਛਾਪ, *n. f.*, A finger ring, seal, stamp.

ਛਾਲ, *n. f.*, A leap.

ਛਾਲਾ, *n. m.*, A blister.

ਛਿੱਟਾ, *n. m.*, Sprinkling, splashing.

ਛਿਪਣਾ, *v. i.*, To hide.

ਛਿਪਾਉਣਾ, *v. t.*, To hide, to conceal.

ਛੀ, *a.*, Six.

ਛੁਹਣਾ, *v. t.*, To touch, to feel.

ਛੁੱਟਣਾ, *v. i.*, To be freed, to escape, to get loose, to be separated.

ਛੁੱਟੀ, *n. f.*, Leave, discharge.

ਛੁਡਾਉਣਾ, *v. t.*, To release.

ਛੇ, *a.*, Six.

ਛੇਤੀ, *ad.*, Quickly.

ਛੇੜਨਾ, *v. t.*, To worry, to vex, to disturb, to interfere with.

ਛੋਹਣਾ, *v. t.*, To touch, to feel.

ਛੋਟਾ, *a.*, Little, small.

ਛੇਲਾ, *n. m.*, A kind of pulse, gram. (commonly spoken in the plural).

## ਜ

ਜਰ੍ਹੇ, *n. m.*, Barley, (commonly spoken in the plural).

ਜਗੰਗੀਰ, A man's name.

ਜਗਨ, *n. m.*, The world.

ਜੰਗ, *n. m.*, War, battle.

ਜਗਤ, *n. m.*, The world.



ਜਗਰਾਮੀ, The name of a town.  
 ਜੰਗਲ, *n. m.*, Jungle, forest, any uncultivated ground.  
 ਜਗਾ, *n. f.*, A place.  
 ਜਗਾਉਣਾ, *v. t.*, To wake.  
 ਜੋੜ, *n. f.*, A company attending the bridegroom at his wedding.  
 ਜੱਟ, *n. m.*, A *Jat*. (the name of a caste of farmers.)  
 ਜਣਾ, *n. m.*, A person.  
 ਜਤਨ, *n. m.*, Carefulness, effort.  
 ਜਥਾਰਥ, *a.*, True. *ad.*, truly, exactly.  
 ਜਦ, *ad.*, When.  
 ਜੰਦਾ, *n. m.*, A padlock.  
 ਜਨਮ, *n. m.*, Birth.  
 ਜਨੇਰੇ, *n. m.*, A string worn round the neck by brahmins and khatris, as a caste sign.  
 ਜਨੇਤ, *f. n.*, *i. q.* ਜੋੜ.  
 ਜਪਣਾ, *v. t.*, To repeat (the name of God), to count (the beads of a rosary).  
 ਜੱਫੜੀ, }  
 ਜੱਫਾ, } *n. f.*, Embracing.  
 ਜੰਮਣਾ, *v. i.* To be born, to germinate.  
 ਜਮਾਉਣਾ, *v. t.*, To cause to be born, to cause to germinate ; to feed.  
 ਜਮਾਦਾਰ, *n. m.*, A military officer, in rank next below a ਸੁਬੇਦਾਰ ; an overseer in charge of a gang of coolies.  
 ਜਮੀਨ, *n. f.*, Land, ground.

ਜਰੂਰ, *ad.*, Certainly, without fail.  
 ਜਲ, *n. m.*, Water.  
 ਜਲਣਾ, *v. i.*, To burn, to kindle.  
 ਜਲੰਧਰ, The name of a city.  
 ਜਲਨਾ, *v. i.*, *i. q.* ਜਲਣਾ.  
 ਜਲਾਉਣਾ, *v. t.*, To burn, to kindle.  
 ਜੜ, *n. f.*, A root.  
 ਜਾਂ, *ad.*, When. *conj.*, Or, either.  
 ਜਾਹਰ, *a.*, Apparent, obvious, manifest.  
 ਜਾਗਣਾ, *v. i.*, to wake.  
 ਜਾਣਨਾ, *v. t.*, To know, to suppose, to think, to regard, to be of opinion.  
 ਜਾਣਾ, *v. i.*, To go.  
 ਜਾਣੂ, *n. m. f.*, One who knows, an acquaintance.  
 ਜਾਤ, *n. f.*, Caste,  
 ਜਾਤੀ, A man's name.  
 ਜਾਤੀ ਰਾਮ, A man's name.  
 ਜਾਨ, *n. f.*, Life soul.  
 ਜਾਪਣਾ, *v. i.*, To seem, to appear.  
 ਜਾਲ, *n. m.*, A net.  
 ਜਿਉਂ, *ad.*, As.  
 ਜਿਹੜਾ, *pr.*, Who, which, that.  
 ਜਿਹਾ, *a.*, As, such as, like. *ad.*, As it were, rather, somewhat.  
 ਜਿਉਣਾ, *ad.*, In what manner, as.  
 ਜਿਉਰ, } *ad.*, In what manner,  
 ਜਿਉਂ, } as,  
 ਜਿੱਚ, *a.*, Troubled, perplexed, annoyed.

ਜਿਹਿਰ, *ad.*, As long as.  
 ਜਿਤਨਾ, *a.*, As much as.  
 ਜਿੱਥੇ, *ad.*, Where.  
 ਜਿੱਧਰ, *ad.*, Whither, in which direction.  
 ਜਿੰਨਾ, *a.*, As much as.  
 ਜਿਮੀਂਦਾਰ, *n. m.*, A farmer.  
 ਜਿਮੀਨ, *n. f.*, Land, ground.  
 ਜਿਵੇਂ, *ad.*, As, just as.  
 ਜੀ, *ad.*, Sir, yes ; a title of respect added to proper names, &c.  
 ਜੀ, } *n. m.*, life, soul,  
 ਜੀਉ, } mind, heart.  
 ਜੀਉਣ, *n. m.*, life.  
 ਜੀਉਣਾ, *v. i.*, To live, to be alive.  
 ਜੀਵ, *n. m.*, Life, anything that has life.  
 ਜੁਆਨ, *a.*, Young. *n. m.*, A young man.  
 ਜੁਗਤ, } *n. f.*, Arrangement  
 ਜੁਗਤਿ, } contrivance.  
 ਜੁੱਤੀ, *n. f.*, A shoe.  
 ਜੁਦਾ, *a.*, Separate.  
 ਜੁਧ, *n. m.*, war, battle.  
 ਜੁੰਮੇਵਾਰ, *a.*, Responsible.  
 ਜੁਲਮ, *n. m.*, Oppression.  
 ਜੁਲਾਹਾ, *n. m.*, A weaver.  
 ਜੁਲਾਹੀ, *n. f.*, The wife of a ਜੁਲਾਹਾ.  
 ਜੁੜਨਾ, *v. i.*, To be joined, to be drawn together, to be collected ; to be made or gained (as a means of living).

ਜੁਆ, *n. m.*, Die, dice, gambling.  
 ਜੂਨ, *n. f.*, One of the 84,00,000 births or transmigrations to which men are subject.  
 ਜੁਏਬਾਜ਼, *n. m.*, A gambler.  
 ਜੇ, *conj.*, If.  
 ਜੇਉਣਾ, *v. t.*, To eat.  
 ਜੇਹੜਾ, *pr.*, i. q. ਜਿਹੜਾ.  
 ਜੇਹਾ, i. q. ਜਿਹਾ.  
 ਜੇਕਰ, *conj.*, If.  
 ਜੇਰਾਮ, A man's name.  
 ਜੇ, *pr.*, who, which, that.  
 ਜੇ, *conj.*, That.  
 ਜੇਖਾ, *n. m.*, Weighing.  
 ਜੇਗ, *a.*, Fit, proper.  
 ਜੇਤਣਾ, *v. t.*, To yoke, to harness.  
 ਜੇੜਨਾ, *v. t.*, To join, to mend, to add together ; to hitch up, to harness, to yoke.  
 ਜੇੜਾ, *n. m.*, A pair, a pair of shoes.  
 ਜੌਂ, *n. m.*, Barley, (commonly spoken in the plural).  
 ਝ  
 ਝਖ, *n. f.*, Talking nonsense, prating ; falsehood ; a vain effort.  
 ਝਗੜਾ, *n. m.*, Wrangling, contention, quarrel.  
 ਝੱਟ, *ad.*, Immediately, at once.  
 ਝਟਕਾ, *n. m.*, A sudden shake, a jerk ; cutting off the head of an animal at a stroke.  
 ਝੰਡਾ, *n. m.*, A standard, flag -

staff, ensign.

ਝਪਟਾ, *n. m.*, Assault, sudden attack, the spring of a tiger.

ਝੱਲ, *n. m.*, The motion or swring of a fan or *pankhá*.

ਝੱਲਣਾ, *v. t.*, to suffer, to bear, to endure ; to pull (a *pankha*), to move (a fan).

ਝੱਲਾ, *a.*, Outrageous, mad, crazy.

ਝਲਾਂਗਾ, *n. m.*, Morning.

ਝਾਟਮਝੁਟਾ, *n. m.*, Mutual scuffling, fighting and tearing one another's hair.

ਝੀਲ, *n. f.*, A lake, a large pond.

ਝੁਕਣਾ, *v. i.*, To stoop, to bow, to bend downward.

ਝੁਕਾਉਣਾ, *v. t.*, To bend, to bow.

ਝੂਠ, *n. m.*, A lie, a falsehood.

ਝੂਠਾ, *a.*, False.

ਝੇਲਮ, The river Jhelum.

ਝੇਟਾ, *n. m.*, A male buffalo.

ਟ

ਟਹਿਣੀ, *n. f.*, A branch, a twig.

ਟਹਿਲ, *n. f.*, Service.

ਟਹਿਲੂਆ, *n. m.*, A servant.

ਟੱਕ, *n. m.*, A cut, a gash.

ਟੱਕ, *n. f.*, Staring, fixed look, gaze.

ਟੱਕਰ, *n. f.*, Shoving, knocking against, striking a blow.

ਟਕਾ, *n. m.*, A copper coin worth half an anna.

ਟੰਗ, *n. f.*, The leg.

ਟੱਟੂ, *n. m.*, A pony.

ਟੱਪਣਾ, *v. i.*, To leap, to jump,

to skip, to pass over, to pass on.

ਟਿਕਣਾ, *v. i.*, To stop, to rest.

to remain, to lodge, to stay, to tarry.

ਟਿੱਲਾ, *n. m.*, A hillock, hill, mound.

ਟੁੱਕ, *n. m.*, A piece, a bit of bread.

ਟੁਕੜਾ, *n. m.*, A piece.

ਟੁੱਟਣਾ, *v. i.*, A break.

ਟੇਕਣਾ, *v. t.*, To rest, to place, to support, to prop.

ਟੋਆ, *n. m.*, A pit.

ਟੋਹਣਾ, *v. t.*, To feel, to examine by feeling, to find out.

ਟੋਕਣਾ, *v. i.*, To hinder, to obstruct, to prevent.

ਟੋਕਰਾ, *n. m.*, A basket.

ਟੋਕਰੀ, *n. f.*, A basket, (smaller than a ਟੋਕਰਾ).

ਟੋਪੀ, *n. f.*, A hat, a cap.

ਟੋਭਾ, *n. m.*, A pond.

ਟੋਲਣਾ, *v. t.*, To search for, to seek.

ਟੋਂਕਣਾ, *v. i.*, To make a noise, to wail, to whine (as a pup).

ਠ

ਠਠਣਾ, *v. t.*, To fix, to determine.

ਠੱਠਾ, *n. m.*, Fun, sport, ridicule, jesting.

ਠੰਡਾ, *a.*, Cool, cold.

ਠਰਾਉਣਾ, *v. t.*, To appoint, to fix.

ਠਾਕੁਰ, *n. m.*, An lord, a idol.

ਠਾਣਾ, *n. m.*, A police station.

ਠਾਣੇਦਾਰ, *n. m.*, A native officer



in charge of a police station known as the ਠਾਣਾ.

ਠਿਕਾਣਾ, *n. m.*, Place, station, residence, limit.

ਠੀਕ, *a.*, Exact, accurate, true, right. *ad.*, Accurately, truly, &c.

ਠੋਕਰੀ, *n. f.*, A bit of broken pottery.

ਠੇਡਾ, *n. m.*, A blow, a stumble, a tripping of the feet.

ਠੇਕਰ, *n. f.*, A blow, a stroke, kick, tripping ; a stumbling-block.

ਤ

ਤਸਣਾ, *v. t.*, To bite, sting, (a reptile).

ਤਹਿਣਾ, *v. i.*, To be occupied, to be deeply engaged.

ਤੰਗਰ, *n. m.*, Cattle.

ਤੰਡ, *n. f.*, A cry, a noise.

ਤੌਂਡ, *n. f.*, } A frog.

ਤੌਂਡੂ, *n. m.*, }

ਤਰ, *n. m.*, Fear.

ਤਰਨਾ, *v. i.*, To fear, to be afraid, to dread.

ਤਰਾਉਣਾ, *v. t.*, To frighten.

ਤਰਾਉਣਾ, *a.* Frightful, dreadful, terrifying.

ਤਾਹਣਾ, *v. t.*, To spread or place down (a bed).

ਤਾਂਗ, *n. f.*, A stick carried in the hand, a staff, a club.

ਤਾਰ, *n. f.*, The line of birds in flight, a flock, a group.

ਤਿਗਣਾ, *v. i.*, To fall.

ਤੁਸਕਣਾ, *v. i.*, To sob.

ਤੁਬਕੀ, *n. f.*, A dip, a dive.

ਤੁੱਬਣਾ, *v. i.*, To sink, to be drowned.

ਤੁਬਾਉਣਾ, *v. t.*, To dip, to drown.

ਤੁਬੋਣਾ, *v. t.*, To dip, to immerse.

ਤੂੰਘਾ, *a.*, Deep.

ਤੁਢ, *a.*, One and a half.

ਤੁਮ, *n. m.*, A caste of Muhammadan musicians and bards.

ਤੇਉਢੀ, *n. f.*, Entry, threshold.

ਤੇਢ, *a.*, One and a half.

ਤੇਰਾ, *n. m.*, A dwelling, a tent.

ਢ

ਢਹਿਣਾ, *v. i.*, to fall, to go to ruin.

ਢਾਈ, *a.*, Two and a half.

ਢਾਉਣਾ, *v. t.*, To throw down, to overthrow, to raze.

ਢਾਣੀ, *n. f.*, A crowd, a group,

ਢਿੱਡ, *n. m.*, The belly, the stomach.

ਢੀਂਗੁਲੀ, *n. f.*, A well bucket attached to a pole which works on a lever.

ਢੂੰਢਣਾ, *v. t.*, To look for, to search for.

ਢੇਰੀ, *n. f.*, A pile, a heap.

ਢੇਣਾ, *v. i.*, To fall, to go to ruin.

ਢੇਣਾ, *v. t.*, To carry, (a burden).

ਤ

ਤਹਸੀਲ, *n. f.*, A subordinate court ; the place where the village revenues, land rents, &c., are collected.

ਤਹਸੀਲਦਾਰ, *n. m.*, An officer in charge of a *Tahsil*.

ਤੌਂਕਣਾ, *v. i.*, To see, to look, to gaze ; to expect.

- ਤਕੜੀ, *a.*, Strong, powerful, large.
- ਤਕਾਲੀ, *n. f.*, Evening.
- ਤਖਤ, *n. m.*, A throne.
- ਤਖਾਣ, *n. m.*, A carpenter.
- ਤਦ, *ad.*, Then.
- ਤਨਖਾਹ, *n. f.*, Wages, salary.
- ਤਪਸਵੀ, *n. m.*, An ascetic, one who practices austerities.
- ਤਮਾਸ਼ਾ, *n. m.*, A sight, a show, a spectacle, an exhibition ; fun.
- ਤਮਾਖੂ, *n. m.*, Tobacco.
- ਤਰਸ, *n. m.*, Pity.
- ਤਰਖਾਣ, *n. m.*, A carpenter.
- ਤਰਨਤਾਰਨ, The name of a town.
- ਤਰੀ, *n. f.*, Mode, manner, way, kind.
- ਤ੍ਰਿਸਨਾ, *n. f.*, Thirst, desire.
- ਤਰੀਕ, *n. m.*, Day of the month.
- ਤੀਮਤ, *n. f.*, A woman.
- ਤਲਨਾ, *v. t.*, To fry, to boil in oil.
- ਤਲਵੰਡੀ, The name of a town.
- ਤਲਵਾਰ, *n. f.*, A sword.
- ਤਲਾਉ, *n. m.*, A pond, a tank.
- ਤੜਕੇ, *ad.*, Early in the morning.
- ਤਾ, *ad.*, Indeed, truly.
- ਤਾਂ, *ad.*, Then ; indeed, truly.
- ਤਾਂ, *conj.*, And.
- ਤਾਇਆ, *n. m.*, Uncle, (father's elder brother).
- ਤਾਈਂ, *pp.*, To, as far as, till.
- ਤਾਣਨਾ, *v. t.*, To pull, to stretch, to spread out.
- ਤਾਂਘੜਨਾ, *v. i.*, To bend, be inclined toward an object, to long.
- ਤਾਪ, *n. m.*, Fever.
- ਤਾਂਬਾ, *n. m.*, Copper.
- ਤਾਂ ਬੀ, } *conj.*, Nevertheless,  
ਤਾਂ ਭੀ } still.
- ਤਾਰ, *n. f.*, A wire, the telegraph, a telegram.
- ਤਾਰਾ, *n. m.*, A star.
- ਤਿਆਰ, *a.*, Ready.
- ਤਿਉ, *ad.*, So.
- ਤਿਹ, *n. f.*, Thirst.
- ਤਿਹਾ, *a.*, So, such, like that.
- ਤਿਹਾਇਆ, *a.*, Thirsty.
- ਤਿਕੁਰ, *ad.*, So.
- ਤਿੱਥੇ, *ad.*, There.
- ਤਿੰਨ, *a.*, Three.
- ਤਿਲ, *n. m.*, A seed from which oil is expressed.
- ਤੀਕੁ, *pp.*, i. q. ਤਾਈਂ.
- ਤੀਕੁਰ, *pp.*, i. q. ਤਾਈਂ.
- ਤੀਮੀ, } *n. f.*, A woman, a wife.  
ਤੀਮੀਂ, }
- ਤੀਰ, *n. m.*, An arrow.
- ਤੀਰਥ, *n. m.*, A pilgrimage, a place of pilgrimage.
- ਤੀਵੀਂ, *n. f.*, A woman, a wife.
- ਤੁੱਸਣਾ, *v. i.*, To break out, (as smallpox).
- ਤੁਰਤ, *ad.*, Immediately, at once.
- ਤਰਨਾ, *v. i.*, To go, to depart, to walk.
- ਤੁਲਸੀ, A woman's name.
- ਤੁੜਾਉਣਾ, *v. t.*, To cause to be broken.
- ਤੁੜੀ, *n. f.*, Broken straw.
- ਤੇ, *conj.*, And.

- ਤੇ, *pp.*, By, from ; also *i. q.*  
 ਉੱਤੇ, on, &c.  
 ਤ, *ad.*, Indeed, truly, *i. q.* ਤਾ.  
 ਤੇਹਾ, *a.*, *i. q.* ਤਿਹਾ.  
 ਤੇਤੀ, *a.*, Thirty-three.  
 ਤੇਲ, *n. m.*, Oil.  
 ਤੇਲ੍ਹ, *n. f.*, Dew.  
 ਤੋਂ, *pp.*, By, from.  
 ਤੋਪ, *n. f.*, A cannon.  
 ਤੋਬਾ, *n. f.*, Repentance. *int.*,  
 An exclamation of strong  
 negation or disapproval.  
 ਤੋਰਨਾ, *v. t.*, To dispatch, to  
 dismiss, to set going, to  
 start.  
 ਤੋੜਨਾ, *v. t.*, To break.  
 ਤੋੜੀ, *pp.*, *i. q.* ਤਾਈਂ.  
 ਥ  
 ਥੇਕਣਾ, *v. i.*, To tire, to be wearied.  
 ਥਕੇਵਾਂ, *n. m.*, Weariness.  
 ਥਥਲਾਉਣਾ, *v. i.*, To stammer, to  
 stutter.  
 ਥਰ ਥਰ ਕੰਬਣਾ, } To tremble, to  
 ਥਰ ਥਰ ਕਰਨਾ, } quiver.  
 ਥਾਂ, *n. m. f.*, Place, room.  
 ਥਾਉਂ, *n. m. f.*, Place, room.  
 ਥਾਪਣਾ, *v. t.*, To appoint, to  
 establish, to set up.  
 ਥੀਂ, *pp.*, From, by.  
 ਥੁਹੜਾ, *a.*, A little. little, too  
 little.  
 ਥੋਂ, *pp.*, From, by.  
 ਥੋੜਾ, *a.*, *i. q.* ਥੁਹੜਾ.  
 ਥੋੜਾ, *n. m.*, An earthen water  
 vessel.  
 ਦ  
 ਦਇਆ, *n. f.*, Mercy, kindness,

compassion, pity.

ਦਸ, *a.*, Ten.

ਦਸਹਿਰਾ, *n. m.*, The name of a  
 Hindú festival.

ਦੱਸਣਾ, *v. t.*, To tell, to relate.

ਦੱਖਣ, *n. m.*, The south.

ਦੱਖਣਾ, *n. f.*, A reward given to  
 a brahman for performing  
 religious ceremonies, a fee.

ਦਗਣਾ, *v. i.*, To be fired, (a gun).

ਦੰਡ, *n. f.*, Punishment.

ਦਫਤਰ, *n. m.*, A book, record,  
 register; an office.

ਦੱਬਣਾ, *v. t.*, To press, to press  
 down, to bury.

ਦਬਣਾ, *v. i.*, To be pressed down,  
 to be buried.

ਦਮ, *n. m.*, Breath.

ਦਮਕ, *n. f.*, Glitter.

ਦਮਕਣਾ, *v. i.*, To shine, to glitter.

ਦਯਾ, *n. f.*, Mercy, kindness,  
 compassion, pity.

ਦਯਾਮਯ, *a.*, Merciful, gracious,  
 kind, compassionate.

ਦਰਸਣ, *n. m.*, Sight, interview.

ਦਰਖਤ, *n. m.*, A tree.

ਦਰਗਾਹ, } *n. f.*, A royal pres-  
 ਦਰਗਾਹਿ, } ence; a shrine.

ਦਰਦ, *n. m.*, Pain.

ਦਰਵੱਜਾ, *n. m.*, A door.

ਦਰਬਾਰ, *n. m.*, Court, court cere-  
 mony, hall of audience.

ਦਰਿਆਉ, }  
 ਦਰਿਆਇ, } *n. m.*, A river.

ਦਲਿੱਦਰ, *n. m.*, Poverty.

ਦਲੀਲ, *n. f.*, Purpose.

ਦਲ, A man's name.



ਦਵਾਈ, *n. f.*, Medicine.  
 ਦਵਾਤ, *n. f.*, An inkstand.  
 ਦਾ, *pp.*, Of.  
 ਦਾਹੜੀ, *n. f.*, Beard.  
 ਦਾਣਾ, *n. m.*, A grain, grain, gram.  
 ਦਾਤ, *n. f.*, A gift, bountifulness, generosity.  
 ਦਾਦੂ ਰਾਮ, A man's name,  
 ਦਾਨ, *n. m.*, A gift, alms, charity.  
 ਦਾਤੂ, *n. m.*, Spirits, medicine.  
 ਦਿਸਣਾ, *v. i.*, To be seen, to be visible.  
 ਦਿਹਲੀ, The name of a city.  
 ਦਿਹਾੜਾ, *n. m.*, A day.  
 ਦਿਨ, *n. m.*, A day.  
 ਦਿਲ, *n. m.*, Heart, mind.  
 ਦਿਵਾਨ, *n. m.*, A steward.  
 ਦੀਨ, *n. m.*, Religion.  
 ਦੀਨ, *a.*, Poor, humble.  
 ਦੀਨਦਯਾਲ, *a.*, Compassionate to the poor; a title of God.  
 ਦੀਵਾ, *n. m.*, A lamp.  
 ਦੁਆ, *n. f.*, Prayer, blessing, benediction.  
 ਦੁਆਲਾ, *pp.*, Round about.  
 ਦੁਸਮਣ, *n. m.*, An enemy.  
 ਦੁਖ, *n. m.*, Pain, sorrow.  
 ਦੁਖਣਾ, *v. i.*, To pain, to ache, to smart.  
 ਦੁਖੀ, *a.*, Suffering pain, afflicted, sorrowful, grieved.  
 ਦੁੱਧ, *n. m.*, Milk.  
 ਦੁਪਹਿਰ, *n. f.*, } Noon. (lit.,  
 ਦੁਪਹਿਰਾ, *n. m.*, } 'the second watch.'  
 ਦੜ, *n. m.*, An imprecation, a

curse.

ਦੁਆ, } *a.*, Second, other, an-  
 ਦੁਆ, } other.  
 ਦੂਰ, *a.*, Far, distant. *n. f.*, Distance.  
 ਦੇਉਤਾ, *n. m.*, A god, a divinity.  
 ਦੇਸ, *n. m.*, Country, region.  
 ਦੇਹਰਾ, *n. m.*, A *gurū's* seat, a temple, a shrine.  
 ਦੇਖਣਾ, *v. t.*, To see, to look at, to look.  
 ਦੇਣਾ, *v. t.*, To give.  
 ਦੇਰ, *n. f.*, Delay.  
 ਦੇਵਤਾ, *n. m.*, A god, a divinity.  
 ਦੇਵੀ, *n. f.*, A goddess.  
 ਦੇਵੀ ਦਾਸ, A man's name.  
 ਦੋ, *a.*, Two.  
 ਦੋਸ, *n. m.*, Fault, vice, sin, blemish.  
 ਦੋਸਤੀ, *n. j.*, Friendship.  
 ਦੇੜਨਾ, *v. i.*, To run.

ਧ

ਧੱਕਾ, *n. m.*, Pushing, shoving.  
 ਧਨ, *n. m.*, Wealth.  
 ਧੰਨ, *a.*, Blessed.  
 ਧੰਨਭਾਗ, *a.*, Fortunate.  
 ਧਨਵਾਨ, } *a.*, Rich, wealthy.  
 ਧਨੀ, }  
 ਧੱਪਾ, } *n. m.*, A slap, a blow.  
 ਧੱਫਾ, }  
 ਧਰਤੀ, *n. f.*, The earth, land.  
 ਧਰਨਾ, *v. t.*, To put, to place.  
 ਧਰਮ, *n. m.*, Justice, righteousness, religion, a religious observance.  
 ਧਰਮ, *a.*, Sacred, (in comp. only).

- ਧਰਮਸਾਲਾ, *n. f.*, A rest house for travelers.  
 ਧਰਮੀ, *v.*, Righteous, virtuous.  
 ਧੂਵ, A boy's name.  
 ਧਾਰਨਾ, *v. t.*, To resolve; to take, to assume, to gird on.  
 ਧਾੜਵੀ, *n. m.*, A robber.  
 ਧਾੜਾ, *n. m.*, Plunder, banditti.  
 ਧਿਆਨ, *n. m.*, Contemplation, meditation, reflection; attention.  
 ਧਿਗਾਣਾ, *n. m.*, Wrong, injustice, oppression, force, compulsion.  
 ਧਿਰ, *n. f.*, A side, a party.  
 ਧਿਰਕਾਰ, *n. m.*, A curse, an anathema.  
 ਧੀ, *n. f.*, A daughter.  
 ਧੀਰਜ, *n. m. f.*, Patience, firmness, gentleness, comfort.  
 ਧੀਰਮਲੀ, *n. m.*, A person of the family or clan of ਧੀਰ ਮਲ. (a man's name).  
 ਧੀਰੇ, *ad.*, Slowly, gently, deliberately.  
 ਧੁੱਸ, *n. f.*, A push, a shove.  
 ਧੁਖਣਾ, *v. i.*, To ignite, to smoulder.  
 ਧੁੱਪ, *n. f.*, The sun (*i. e.* the sunshine).  
 ਧੋਖਾ, *n. m.*, Fraud, cheat, deceit.  
 ਧਣਾ, *v. t.*, To wash.  
 ਧਬਣ, *n. f.*, A washerwoman.  
 ਧਬੀ, *n. m.*, A washerman.  
 ਨ  
 ਨ, *ad.*, Not, no.  
 ਨਸੀਬਾ, A man's name.
- ਨਾਉਣਾ, } *v. i.*, To bathe.  
 ਨਹਾਉਣਾ, }  
 ਨਹਿਰ, *n. f.*, A canal.  
 ਨਹੀਂ, *ad.*, Not, no.  
 ਨੌਕ, *n. m.*, The nose.  
 ਨੌਗਰ, *n. m.*, } A town.  
 ਨਗਰੀ, *n. f.*, }  
 ਨੰਗਾ, *a.*, Naked, bare.  
 ਨੰਘਣਾ, *v. i.*, To pass, to pass by or over.  
 ਨੱਚਣਾ, *v. i.*, To dance.  
 ਨਜ਼ਰ, *n. f.*, A sight, a glance, a gift, an offering.  
 ਨਜ਼ਰ ਆਉਣਾ, } *v. i.* to be  
 ਨਜ਼ਰੀ ਆਉਣਾ, } seen, to be visible, to seem.  
 ਨਜ਼ੁਮੀ, *n. m.*, An astrologer.  
 ਨਟ, *n. m.*, The name of a tribe who are generally jugglers, rope dancers, &c.  
 ਨਟੀ, *n. f.*, A female ਨਟ, *q. v.*  
 ਨੱਠਣਾ, *v. i.*, To run.  
 ਨੱਥੁ, A man's name.  
 ਨਦੀ, *n. f.*, A river.  
 ਨਨਕਾਣਾ, *n. m.*, The name of a village.  
 ਨਬਾਬ, *n. m.*, A nabob, title of a governor or ruler.  
 ਨਵਾਂ, *a.*, New.  
 ਨਵਾਬ, *n. m.*, *i. q.* ਨਬਾਬ.  
 ਨਾ, *ad.*, Not, no.  
 ਨਾਈ, *n. m.*, A barber.  
 ਨਾਉਂ, *n. m.*, Name.  
 ਨਾਸ, *n. m.*, Annihilation, destruction, perdition.  
 ਨਾਸਤਿਕ, *n. m.*, An atheist.  
 ਨਾਂਹ, *n. f.*, } Refusal, denial,  
 ਨਾਹ, *n. m.*, }  
 ਨਾਹੀਂ, *ad.*, Not, no.

ਨਾਗ, *n. m.*, A serpent.  
 ਨਾਟਕ, *n. m.*, A play, sports.  
 ਨਾਨਕ, A man's name; the founder of the Sikh religion.  
 ਨਾਨਕੀ, A woman's name; the sister of Nānak.  
 ਨਾਨਕੇ, *n. m.*, The members of a mother's family. Loc.,  
 ਨਾਨਕੀ, the residence of a mother's family.  
 ਨੌਨੀ, *n. f.*, A maternal grandmother.  
 ਨਾਭਾ, The name of a town.  
 ਨਾਮ, *n. m.*, Name.  
 ਨਾਲ, *pp.*, With, by.  
 ਨਾਲ, } *n. m.*, A horse shoe.  
 ਨਾਲ, }  
 ਨਾਲਬੰਦ, *n. m.*, A farrier.  
 ਨਾਲੇ, *conj.*, Also, besides.  
 ਨਿਆਈ, *pp.*, Like  
 ਨਿਆਈ, } *a.*, Justice, righte-  
 ਨਿਆਈ, } ous. *n. m.*, A judge.  
 ਨਿਆਉਂ, *n. m.*, Justice, right, equity.  
 ਨਿਆਣਾ, *a.*, Young, under age, of immature judgment.  
 ਨਿਸੰਗ, *ad.*, Certainly, without doubt, unhesitatingly.  
 ਨਿਸਤਾਰਾ, *n. m.*, Release, salvation.  
 ਨਿਹਰਾ, *n. f.*, Faith, trust, belief.  
 ਨਿੱਕਲਨਾ, *v. i.*, To come or go out, to leave, go forth.  
 ਨਿੱਕਾ, *a.*, Small, little.  
 ਨਿਕਾਹ, *n.*, Marriage, wedding, (according to Muhammadan rites).

ਨਿਚੋੜਨਾ, *v. t.*, To squeeze, wring, press out.  
 ਨਿੱਤ, *ad.*, Constantly, always.  
 ਨਿੰਦਿਆ, *n. f.*, Slander, evil speaking.  
 ਨਿੱਬੜਨਾ, *v. i.*, To be brought to an issue, to be settled, decided; to be spent, finished.  
 ਨਿੰਬੂ, *n. m.*, A lime.  
 ਨਿਰਾਪਰਾਧ, *a.*, Faultless, guiltless.  
 ਨਿਰੰਕਾਰ, *n. m.*, A title of God.  
 ਨਿਰਣਯ, *n. m. f.*, Exposition, explanation, settlement, distinction.  
 ਨਿਰਭਾਗਾ, *a.*, Ill fated, unlucky, unfortunate.  
 ਨਿਰਾ, *ad.*, Only, merely.  
 ਨਿਵਾਜ, *n. f.*, Prayer (according to Muhammadan rites).  
 ਨੀ, *int.*, O ! (used only in addressing a woman or girl).  
 ਨੀਉਂ, *n. f.*, Foundation.  
 ਨੀਂਗਰ, *n. m.*, A boy.  
 ਨੀਂਦ, *n. f.*, Sleep.  
 ਨੀਰਾ, *n. m.*, Fodder.  
 ਨੀਵਾਂ, *a.*, Low.  
 ਨੁਆਜ, *n. f.*, i. q. ਨਿਵਾਜ.  
 ਨੂੰ, *pp.*, To.  
 ਨੂਹੀ, *n. f.*, A daughter in law.  
 ਨੂਰਭਰੀ, A woman's name.  
 ਨੇਉਂਦਾ, *n. m.*, An invitation to a feast; a feast or entertainment; a contribution given by the guests at a wedding to defray the expenses of the festival.



ਨੇਕ, *a.*, Good, virtuous.

ਨੇਤ੍ਰ, *n. m.*, Eye.

ਨੇੜੇ, *pp.*, Near.

ਨੌ, *a.*, Nine.

ਨੌਕਰ, *n. m.*, A servant.

## ਪ

ਪਹਾ, *n. m.*, Way, road, path.

ਪਹਾੜ, *n. m.*, A hill, a mountain.

ਪਹਿਨਣਾ, *v. t.*, To put on, (clothing).

ਪਹਿਰ, *n. m.*, A watch consisting of the eighth part of the day and night.

ਪਹਿਲਾ, *a.*, First.

ਪਹਿਲਾਂ, } *ad.*, First, at first.

ਪਹਿਲੇ, }

ਪਹੀਆ, *n. m.*, A wheel.

ਪਹੁੰਚਣਾ, *v. i.*, To reach, arrive.

ਪਹੇਲੀ, *n. f.*, A riddle.

ਪੱਕਣਾ, *v. i.*, To ripen, to cook, to be cooked.

ਪਕੜਨਾ, *v. t.*, To catch, to seize, to take hold of.

ਪੱਕਾ, *a.*, Ripe, cooked, strong, firm, true, thorough, kiln burnt (bricks.)

ਪਕਾਉਣਾ, *v. t.*, To cook, to bake.

ਪਖੀਰ, *n. m.*, A faqir.

ਪਛਤਾਉਣਾ, *v. i.*, To repent, to regret, (with Abl., of the thing regretted).

ਪਛਾਣਨਾ, *v. t.*, To recognize.

ਪੰਜ, *a.*, Five.

ਪੰਜੀ, *a.*, Twenty-five.

ਪੱਟ, *n. m.*, Silk; the thigh; digging.

ਪੱਟਣਾ *v. t.*, To dig, to dig up, to uproot.

ਪਟਵਾਰੀ, *n. m.*, An official who keeps the land accounts of a village.

ਪੱਟੀ, *n. f.*, A bandage; a wooden slate.

ਪੱਠਾ, *n. m.*, A young cock.

ਪਠਾਣ, *n. m.*, A caste of Muhammadans.

ਪੰਡਤ, } *n. m.*, A pandit, a brahman.

ਪੰਡਿਤ, }

ਪਤ, *n. f.*, Honour, good name.

ਪਤਾ, *n. m.*, A mark, sign, trace, hint, address.

ਪਤੀਜਣਾ, *v. i.*, To believe, trust in, confide in.

ਪੰਥ, *n. m.*, Path, sect, religious denomination.

ਪੱਥਰ, *n. m.*, A stone.

ਪੰਦਰਾਂ, *a.*, Fifteen.

ਪਰ, *conj.*, But, yet.

ਪਰਸਾਦ, } *n. m.*, Food offered to a deity, food in general; kindness, favour.

ਪ੍ਰਸਾਦ, }

ਪਰਸਿਨ, *a.*, Pleased, glad, happy

ਪਰਮੈਂ, *ad.*, The day before yesterday, the day after tomorrow.

ਪ੍ਰਗਲਾਦ, A boy's name.

ਪਰਕਾਰ, *n. m.*, Manner, method, kind, way.

ਪਰਗਟ, *a.*, Obvious, notorious, well known, apparent, manifest.

ਪਰਚਾਉਣਾ, *v. t.*, To amuse, entertain, divert.

ਪਰਤੋਖ, *a.*, Apparent, evident, present.

ਪਰਤੀਤ, *n. f.*, Faith, belief.

ਪਰੰਤੂ, *conj.*, But.

- ਪਰਦੇਸ, *n. m.*, A foreign country.  
 ਪਰਦੇਸੀ, *n. m.*, A foreigner, stranger.  
 ਪਰਮੇਸੁਰ, *n. m.*, God.  
 ਪਰਲੋ, *n. m. f.*, Universal destruction, the consummation of all things, the flood. Several such events are said to have occurred already, and several more are yet expected.  
 ਪਰਲੋਕ, *n. m.*, The next world, the future state.  
 ਪਰਵਾਹ, *n. f.*, Care, concern.  
 ਪਰਾਗੁਣਾ, *n. m.*, A guest.  
 ਪਾਪਤ, *n. m.*, Gain, income, acquisition.  
 ਪਰਾਜਾ, *a.*, Of another family or connection; belonging to another.  
 ਪ੍ਰਿਤਮਾ, *n. f.*, An image.  
 ਪ੍ਰੀਤ, } *n. f.*, Love.  
 ਪ੍ਰੀਤਿ, }  
 ਪਰ੍ਹੇ, *ad.*, Last year, next year.  
 ਪ੍ਰੇਮ, *n. m.*, Love.  
 ਪਰੋਜਨ, *n. m.*, Purpose, use, need.  
 ਪਲ, *n. m. f.*, A moment. (about  $2\frac{1}{2}$  pals = one minute).  
 ਪਲਟਣ, *n. f.*, A regiment of foot.  
 ਪੜ੍ਹਨਾ, *v. t.*, To read.  
 ਪੜ੍ਹਾਉਣਾ, *v. t.*, To teach, to teach to read.  
 ਪੜੋਸੀ, *n. m.*, A neighbour.  
 ਪਾਉ, *n. m.*, A quarter.  
 ਪਾਉਣਾ, *v. t.*, To obtain, to receive, to find; to put, to put on, to throw, to pour.  
 ਪਾਸ, *pp.*, Near, by.  
 ਪਾਸਾ, *n. m.*, Side, direction.  
 ਪਾਹ, *pp.*, i. q. ਪਾਸ.  
 ਪਾਣੀ, *n. m.*, Water.  
 ਪਾਂਤਸਾਹ, } *n. m.*, A king.  
 ਪਾਦਸਾਹ, }  
 ਪਾਧਾ, } *n. m.*, A brahman school  
 ਪਾਂਧਾ, } master, a teacher of arithmetic, a family priest.  
 ਪਾਪ, *n. m.*, Sin, crime.  
 ਪਾਪਣ, *n. f.*, A sinner, a criminal.  
 ਪਾਪੀ, *a.*, Sinful. *n. m.*, a sinner, a criminal.  
 ਪਾਰ, *ad.*, Across, on the other side, (of a river, valley, &c.)  
 ਪਾਲਣਾ, *v. t.*, To nourish, to feed, to support, to bring up.  
 ਪਾਲਣਾ, *n. f.*, Keeping, ob. [serving].  
 ਪਾਲਾ, *n. m.*, Cold.  
 ਪਾਲੀ, *n. m.*, A herdsman.  
 ਪਾੜਨਾ, *v. t.*, To tear.  
 ਪਿਆਰਾ, *n. m.*, An infantry soldier.  
 ਪਿਆਰ, *n. m.*, Love.  
 ਪਿਉ, *n. m.*, A father.  
 ਪਿਰੰਬਰ, *n. m.*, A prophet.  
 ਪਿਛਲਾ, *a.*, Last, hinder.  
 ਪਿੱਛਾ, *n. m.*, Past time, following, pursuit, the rear.  
 ਪਿੱਛੇ, *ad.*, and *pp.*, After, afterwards, behind, in lieu of. (c. w. Gen. and Abl.)  
 ਪਿੰਜਣੀ, *n. f.*, The outer piece of timber by which the wheels of a cart are secured.

ਪਿੰਜਰਾ, *n. m.*, A cage.  
 ਪਿੱਟਣਾ, *v. t.*, To beat.  
 ਪਿੰਡ, *n. m.*, A village.  
 ਪਿੰਡਾ, *n. m.*, The body.  
 ਪਿੱਤਲ, *n. m.*, Brass.  
 ਪਿਤਾ, *n. m.*, Father.  
 ਪਿੱਪਲ, *n. m.*, The name of a tree, the *pīpal*.  
 ਪਿਰਥੀ ਮੱਲ, A man's name.  
 ਪਿੱਲਾ, *a.*, Yellow; half burnt (bricks).  
 ਪਿੜ, *n. m.*, A threshing floor, a place where grain is stacked up; a place where men wrestle or play, or where animals are fought.  
 ਪੀਣਾ, *v. t.*, To drink, to smoke.  
 ਪੀਲਾ, } *a.*, Yellow.  
 ਪੀਲਾ, }  
 ਪੀੜ, *n. f.*, Pain.  
 ਪੁਸਤਕ, *n. m.*, A book.  
 ਪੁੱਛਣਾ, *v. t.*, To ask, to inquire.  
 ਪੁੰਜ, *n. m.*, Treasury.  
 ਪੁੱਤ, } *n. m.*, A son.  
 ਪੁੱਤ, }  
 ਪੁੰਨ, *n. m.*, Alms, virtue in giving alms, merit acquired by almsgiving, a meritorious deed,  
 ਪੁਰ, *pp.*, On, at. (c. w. a noun in the Obl. form without the use of a case sign,)  
 ਪੁਰਖ, *n. m.*, A man (as distinguished from woman, ਮਨੁੱਖ being the generic term for both.  
 ਪੁਰਾਣਾ, *a.*, Old.  
 ਪੁਲ, *n. m.*, A bridge.

ਪੂਜਣਾ, *v. t.*, To worship.  
 ਪੂਜਾ, *n. f.*, Worship, (especially of material objects.)  
 ਪੁਣੀ, *n. f.*, A roll of cotton prepared for spinning.  
 ਪੂਰਨਮਾਸੀ, *n. m.*, The full moon.  
 ਪੂਰਾ, *a.*, Complete, perfect.  
 ਪੇਕੇ, *n. m.*, A father's family.  
 ਪੇਟ, *n. m.*, Stomach, belly.  
 ਪੇੜ, *n. m.*, A tree.  
 ਪੇੜਾ, *n. m.*, A lump. (of dough, clay, &c.)  
 ਪੈਸਾ, *n. m.*, A pice, the fourth part of an anna,  
 ਪੈਂਡੇ ਖਾਂ, A man's name.  
 ਪੈਣਾ, *v. i.*, To fall, to lie, to happen.  
 ਪੈਂਤੀ, *a.*, Thirty-five. *n. f.*, The alphabet.  
 ਪੈਦਾ, *n. f.*, Production, that which is created, profit in business.  
 ਪੈਦਾਵਾਰੀ, *n. f.*, Production (especially in relation to agriculture.)  
 ਪੈਰ, *n. m.*, Foot.  
 ਪੈਥੀ, *n. f.*, A book.  
 ਪੈਣ, *n. f.*, Air, wind.  
 ਪੈਣਾ, *v. i.*, To fall, to lie, to happen.

ਫ

ਫਸਣਾ, *v. i.*, To stick fast, to be caught, to be ensnared, to be entangled.  
 ਫਕੜਨਾ, *v. t.*, To catch, to seize, to take hold of, to hold.  
 ਫੱਕਾ, *n. m.*, A mouthful.



ਫਕੀਰ, *n. m.*, A faqir.  
ਫੱਗਣ, *n. m.*, The month from the middle of Feb. to the middle of March.  
ਫਜਰ, *n. f.*, Morning.  
ਫੱਟ, *n. m.*, A board, a plank.  
ਫਣ, *n. m.*, The hood or flattened head of a snake.  
ਫਤੇ, *n. f.*, Victory.  
ਫਰੋਬ, *n. m.*, Deceit.  
ਫਲ, *n. m.*, Fruit, reward, advantage, result.  
ਫਲਾਂਘ, *n. f.*, A jump, a leap.  
ਫੜਨਾ, *v. t.*, To catch, to seize, to take hold of, to hold.  
ਫੜਾਉਣਾ, *v. t.*, To hand (a thing to anyone).  
ਫਾਇਦਾ, *n. m.*, Advantage, use.  
ਫਾਰਸੀ, *a.*, Persian.  
ਫਿਰੰਗੀ, *n. m.*, A Frenchman, a European.  
ਫਿਰਨਾ, *v. i.*, To turn, to return, to go about, to ramble.  
ਫੁਆਰਾ, *n. m.*, A fountain, a jet.  
ਫੁੱਟਣਾ, *v. i.*, To burst, to break.  
ਫੁੰਮੁਣੀ, *n. f.*, A kind of rustic dance.  
ਫੁੱਲ, *n. m.*, A flower.  
ਫੁਲੋਰ, The name of a town.  
ਫੁਕਣਾ, *v. t.*, To blow ; to burn.  
ਫੇਰ, *ad.*, Again, afterwards.  
*conj.*, Then, moreover.  
ਫੇਰਨਾ, *v. t.*, To turn, to make revolve, to give back. ਹਕਮ ਫੇਰਨਾ, to turn off a command, i. e., to disobey it.  
ਫੇਰਾ, *n. m.*, A revolution, a circuit, a round, a trip.

ਫੋਜ, *n. f.*, Army.

ਬ

ਬਸਣਾ, To dwell, to reside; to be inhabited, to be built.  
ਬਸਤ੍ਰ, } *n. m.*, Clothes.  
ਬਸਤਰ, }  
ਬਸਾਉਣਾ, *v. t.*, To people, to colonize, to found, (a town, &c.) to settle (a country), to cause to dwell.  
ਬਹਿਸ, *n. f.*, Discussion, debate.  
ਬਹਿਣਾ, *v. i.*, To sit.  
ਬਹਿੜਾ, *n. m.*, A bullock, a young bull.  
ਬਹੁਤ, } *a.*, Much, enough, too  
ਬਹੁਤਾ, } *much. ad.*, Very.  
ਬੱਕਰੀ, *n. f.*, A goat.  
ਬਖਸ਼ਣਾ, *v. t.*, To give, to grant, to bestow to forgive.  
ਬਖੇੜਾ, *n. m.*, Wrangling, disputing, contention.  
ਬੱਗਾ, *a.*, White.  
ਬਗਾਨਾ, *a.*, Strange, of another family or connection, belonging to another.  
ਬਚਣਾ, *v. i.*, To escape, to be [saved].  
ਬਚਨ, *n. m.*, A ward, discourse, promise.  
ਬੱਚਾ, *n. m. f.*, A child, the young of any animal.  
ਬਚਾਉਣਾ, *v. t.*, To save, to rescue.  
ਬੱਚੀ, *n. f.*, A female child, the female young of any animal.  
ਬੱਛਾ, *n. m.*, }  
ਬੱਛੀ, *n. f.*, } A young calf.

- ਬੱਜਣਾ, *v. i.*, To sound, to ring to strike.
- ਬਜਾਉਣਾ, *v. t.*, To play on (an instrument), to ring, to cause to sound.
- ਬਜਾਰ, *n. m.*, A bázár, market, business street.
- ਬਟਾਲਾ, The name of a city.
- ਬੱਟੀ, *n. f.*, A five seer weight, a pill.
- ਬਠਾਲਨਾ, *v. t.*, To cause to sit, to seat, to settle.
- ਬਡਿਆਈ, *n. f.*, Greatness, praising.
- ਬੱਢੀ, *n. f.*, A bribe, bribery.
- ਬਣ, *n. m.*, A wilderness, forest.
- ਬਣਨਾ, *v. i.*, To be made, to become.
- ਬਣਾਉਣਾ, *v. t.*, To make, to construct, to build.
- ਬੱਤੀ, *a.*, Thirty-two.
- ਬਥੇਰਾ, *a.*, Much, enough. *ad.*, Very.
- ਬੰਦ, *a.*, Closed, shut, stopped.
- ਬੱਦਲ, *n. m.*, A cloud.
- ਬਦਲਾ, *n. m.*, Exchange, stead; recompense; revenge.
- ਬਦੂਕ, } *n. f.*, Rifle, musket,  
ਬੰਦੂਕ, } fowling piece.
- ਬੰਨ੍ਹਣਾ, *v. t.*, To tie, fasten, shut, fold (the hands); to construct.
- ਬੰਬਈ, The name of a city, Bombay.
- ਬਰਸ, *n. m. f.*, A year.
- ਬ੍ਰਾਹਮਣ, *n. m.*, A brahman.
- ਬਰਖਾ, *n. f.*, Rain.
- ਬਰਬਰ, *a.*, Even. *ad.*, Constant-ly, without cessation.
- ਬ੍ਰਾਹਮਣ, *n. m.*, A brahman.
- ਬਰਾਬਰੀ, *n. f.*, Equality.
- ਬ੍ਰਿਧ, *a.*, Aged.
- ਬਰੀਕ, *a.*, Fine.
- ਬਰੋਟਾ, *n. m.*, A young banyan tree.
- ਬਲਕ, *conj.*, On the contrary, nay more, or even.
- ਬਲਦ, *n. m.*, An ox, a bullock.
- ਬਲਨਾ, *v. i.*, To burn, to blaze.
- ਬਲਾ, } *n. f.*, Calamity.  
ਬਲਾਇ, } misfortune
- ਬਲਾਇਤ, *n. f.*, A country, a foreign country, (generally understood to refer to England or Europe unless qualified in some way).
- ਬੜਕਣਾ, *v. i.*, To roar (as a bull).
- ਬੜਨਾ, *v. i.*, To enter. *i. q.* ਵੜਨਾ.
- ਬਾਉਲੀ, *n. f.*, A walled spring, a well in which there are steps leading down to the water.
- ਬਾਂਹ, *n. f.*, The arm.
- ਬਾਹਮਣ, *n. m.*, A brahman.
- ਬਾਹਰ, *p. p.*, Outside. *ad.*, Out. *c. w.* Gen. or Ab.
- ਬਾਹਲਾ, *a.*, Much.
- ਬਾਹੁਣਾ, *v. t.*, To wield, to use, to plough.
- ਬਾਜਾ, *n. m.*, A musical instrument.
- ਬਾਜਾ, *a.*, Some.
- ਬਾਬ, *pp.*, Without, besides, except. (*c. w.* Gen. or Abl.)
- ਬਾਟ, *n. f.*, Distance, space.
- ਬਾਣ, *n. f.*, Habit.

ਬਾਣੀ, *n. f.*, The devotional service of the Sikhs as contained in the *Granth* ; a portion of the *Granth*.

ਬਾਣੀਆਂ, *n. m.*, A caste among the Hindús ; a shopkeeper of the caste.

ਬਾਤ, *n. f.*, A word, a thing.

ਬਾਦ, *pp.*, After. (c. w. Gen. and Abl.)

ਬਾਬਾ, *n. m.*, Father ; a term of respect used in addressing an old man, applied especially to Nának.

ਬਾਰ, *n. f.*, Time, occasion ; barren country, a jungle.

ਬਾਰਾਂ, *a.*, Twelve.

ਬਾਲ, *n. m. f.*, A child, an infant.

ਬਾਲ, *n. f.*, Wind, a breeze.

ਬਾਲ, *n. m.*, Hair ; a crack in a cup, glass, &c.

ਬਾਲਕ, *n. m. f.*, A child.

ਬਾਲੜੀ, *n. f.*, A little girl.

ਬਾਲਾ, A man's name.

ਬਾਵਾ, *n. m.*, i. q. ਬਾਬਾ.

ਬਿਆਕੁਲ, *a.*, Perplexed, troubled, harassed.

ਬਿਹਾਉਣਾ, *v. t.*, To pass, to spend (time).

ਬਿਕਣਾ, *v. i.*, To be sold, to sell.

ਬਿਖ, *n. f.*, Poison.

ਬਿਗੜਨਾ, *v. i.*, To be spoiled, damaged ; to fall out, to quarrel.

ਬਿਗੜ, *n. m.*, Damage, injury ; misunderstanding, quarrel.

ਬਿਗੜਨਾ, *v. t.*, To spoil.

ਬਿਚਾਰ, *n. m.*, Thought, consideration, judgment.

ਬਿਛਾਉਣਾ, *v. t.*, To spread, to knock down.

ਬਿਜਲੀ, *n. f.*, Lightning.

ਬਿੰਦੀ, *n. f.*, A cipher, a dot ; the name of a vegetable.

ਬਿਨ, ) *pp.*, Without, besides.

ਬਿਨਾ, ) (c. w. Gen. or Abl.)

ਬਿਪਤਾ, *n. f.*, Calamity, misfortune, distress.

ਬਿਮਾਰ, *a.*, Ill, sick.

ਬਿਰਛ, *n. m.*, A tree.

ਬਿਰਲਾਪ, *n. m.*, Sorrow, grief, mourning.

ਬਿਲਕਣਾ, *v. i.*, To sob, to cry bitterly.

ਬਿਲਾਸ, *n. m.*, Pleasure, delight, joy.

ਬਿੱਲੀ, *n. f.*, A cat.

ਬੀ, *ad.*, Also, too, still, even.

ਬੀਉ, *n. m.*, Seed.

ਬੀਚਾਰ, *n. m.*, i. q. ਬਿਚਾਰ.

ਬੀਜ, *n. m.*, Seed.

ਬੀਜਣਾ, *v. t.*, To sow.

ਬੀਤਣਾ, *v. i.*, To pass, to elapse, to happen.

ਬੀਬੀ, *n. f.*, A lady, an affectionate mode of address to a little girl.

ਬੀਰ, *n. m.*, A hero.

ਬੁੱਕਣਾ, *v. i.*, To roar.

ਬੁੱਝਣਾ, *v. t.*, To understand, to think, to guess.

ਬੁੱਢਾ, *a.*, Old, aged. *n. m.*, An old man.

ਬੁਢਾਪਾ, *n. m.*, Old age.

ਬੁੱਢੀ, *n. f.*, An old woman.



ਬੁੱਧ, *n. f.*, Understanding, intellect, intelligence.  
 ਬੁੱਧਵਾਨ, *a.*, Wise, intelligent.  
 ਬੁੱਧਿ, } *n. f.*, *i. q.* ਬੁੱਧ  
 ਬੁੱਧੀ, }  
 ਬੁਪਾਰ, *n. m.*, Trade, commerce.  
 ਬੁਪਾਰੀ, *n. m.*, A trader, a merchant.  
 ਬੁੱਭ, *n. f.*, Crying, sobbing, (generally used in the plural, ਬੁੱਭਾਂ).  
 ਬੁਰਕੀ, *n. f.*, A mouthful.  
 ਬੁਰਾ, *a.*, Bad, evil.  
 ਬੁਲਾਉਣਾ, *v. t.*, To call, to call to, to call upon.  
 ਬੁਹਾ, *n. m.*, A door, a gate (of a village, &c.)  
 ਬੂਟਾ, *n. m.*, A plant, a shrub, a tree.  
 ਬੇ, *int.*, O.  
 ਬੇਇਨਸਾਫੀ, *n. f.*, Injustice.  
 ਬੇਸਰਮ, *a.*, Shameless.  
 ਬੇਹੜਾ, *n. m.*, A yard, a court.  
 ਬੇਗੁਨਾਹ, *a.*, Sinless, faultless, innocent.  
 ਬੇਚਣਾ, *v. t.*, To sell.  
 ਬੇਜਾ, *n. m.*, False pretences.  
 ਬੇਤ, *n. m.*, Ratan, cane.  
 ਬੇੜੀ, *n. f.*, A boat.  
 ਬੈਠਣਾ, *v. i.*, To sit, to take a seat.  
 ਬੈਂਤ, *n. f.*, A couplet, verse.  
 ਬੈਲ, *n. m.*, An ox, bullock.  
 ਬੇਹੜ, *n. f.*, The banyan tree.  
 ਬੋਤਲ, *n. f.*, A bottle.  
 ਬੇਬੇ, *n. f.*, Sister ; mother.  
 ਬੋਲਣਾ, *v. i.*, To speak, to say, to sound, emit sound.

ਬੋਲੀ, *n. f.*, Language.  
 ਬੈਲਦ, *n. m.*, A bullock, ox.  
 ਭ  
 ਭਈ, *conj.*, That. *int.*, I say.  
 ਭਉ, *n. m.*, Fear, awe.  
 ਭਗਤ, *n. m.*, A worshipper.  
 ਭਗਤ, } *n. f.*, Worship, the  
 ਭਗਤਿ, } duties of religion.  
 ਭਗਤੀ, }  
 ਭਗਵਾਨ, *n. m.*, God.  
 ਭੱਜਣਾ, *v. i.*, To run.  
 ਭਜਨ, *n. m.*, Worship.  
 ਭੰਡਾਰ, *n. m.*, Treasury, storehouse.  
 ਭੰਡਾਰੀ, *n. m.*, A got or class of Khatris.  
 ਭਤੀਜਾ, *n. m.*, A brother's son.  
 ਭੰਨਣਾ, *v. t.*, To break. *v. i.*, To run.  
 ਭਯ, *n. m.*, Fear, dread.  
 ਭਰਜਾਈ, *n. f.*, A brother's wife.  
 ਭਰਤਾ, *n. m.*, Husband.  
 ਭਰਨਾ, *v. t.*, To fill ; to draw (water).  
 ਭਰਮ, *n. m.*, Doubt, suspicion.  
 ਭਰਾ, } *n. m.*, Brother.  
 ਭਰਾਉ, }  
 ਭ੍ਰਿਸ਼ਟ, *a.*, Vile, unclean, impure.  
 ਭਰੋਸਾ, *n. m.*, Trust. confidence expectation.  
 ਭਲਕ, *n. f.*, Tomorrow.  
 ਭਲਾ, *n. m.*, Benefit, good. *a.*, Good, respectable. *ad.*, Well.  
 ਭੜਕਣਾ, *v. i.*, To flame up, flare up, to burn fiercely ; to fly into a rage.  
 ਭਾਈ, *n. m.*, Brother.  
 ਭਾਉ, *n. m.*, Rate, price; Res-

pect, reverence.

ਭਾਉਣਾ, *v. i.*, To be agreeable, pleasant, suitable.

ਭਾਖਾ, } *n. f.*, Language.  
ਭਾਖਿਆ, }

ਭਾਗ, *n. m.*, Fate, fortune, good fortune, portion; (used in the pl. in the sense of fortune, &c.)

ਭਾਗਵਾਨ, } *a.*, Fortunate.  
ਭਾਗੀ, }

ਭਾਂਡਾ, *n. m.*, A vessel.

ਭਾਣੇ, *pp.*, In the estimation of.

ਭਾਂਤ, *n. f.*, Kind, sort.

ਭਾਨੀ, *n. f.*, Hindering, opposition, putting obstacles.

ਭਾਬੜਾ, *n. m.*, A caste of Hindus.

ਭਾਰ, *n. m.*, A load, burden.

ਭਾਰਾ, } *a.*, Heavy, large.  
ਭਾਰੀ, }

ਭਾਲਨਾ, *v. t.*, To seek, to look for, to search for, to investigate.

ਭਾਵਾਂ, } *conj.*, If I, you, he,  
ਭਾਵੇਂ, } &c., like ; although.

ਬਿੱਛਾ, } *n. f.*, Alms.  
ਬਿੱਛਿਆ, }

ਭਿਰਾਉ, *n. m.*, Brother.

ਭੀ, *ad.*, Also, too, still, even.

ਭੀੜ, *n. f.*, A crowd.

ਭੁਸ, *n. m.*, Habit.

ਭੁੱਖ, *n. f.*, Hunger.

ਭੁੱਖਾ, *a.*, Hungry.

ਭੁੱਜਣਾ, *v. i.*, To be parched, roasted, baked; to be heated with anger.

ਭੁੱਜੀ, *n. f.*, Greens boiled and fried.

ਭੁੱਭ, *n. f.*, Crying violently, wailing; roaring, (as a lion, &c.)

ਭੁਲਾਉਣਾ, *v. t.*, To forget; to cause to forget.

ਭੂ, *n. f.*, Land, earth, ground.

ਭੂਆ, *n. f.*, A father's sister.

ਭੂਮ, } *n. f.*, Land, earth,  
ਭੂਮੀ, } ground.

ਭੇਉਣਾ, *v. t.*, To wet.

ਭੇਜਣਾ, *v. t.*, To send.

ਭੇਟ, *n. f.*, A sacrifice, an offering.

ਭੇਡ, *n. f.*, A sheep.

ਭੇਤ, } *n. m.*, A secret, mys-  
ਭੇਦ, } tery; difference.

ਭੇੜਣਾ, *v. t.*, To shut.

ਭੈ, *n. m.*, Fear, dread.

ਭੈਣ, *n. f.*, Sister.

ਭੈਣਾ, *a.*, Wicked.

ਭੇਂ, *n. f.*, Land, earth, ground.

ਭੋਗਣਾ, *v. t.*, To enjoy, to suffer.

ਭੋਜਨ, *n. m.*, Food, provisions.

ਭੇਂ, *n. m.*, Dizziness.

ਭੇਂਕਣਾ, *v. i.*, To bark.

ਭੇਂਦਲਣਾ, *v. i.*, To be astonished.

ਭੋਰਾ, *n. m.*, A humble bee.

ਮ

ਮਸਹੂਰ, *a.*, Known, celebrated, noted, famous. [skin.

ਮਸਰ, *n. f.*, A *mashak*, a water

ਮਸਤ, *a.*, Intoxicated, lustful.

ਮਸਤਾਨਾ, *a.*, Intoxicated, lustful, in a state of mental intoxication or exaltation.

ਮਸੰਦ, *n. m.*, A *gurú's* priest; one who receives offerings,

and presents them to the  
*gurú*

ਮਸਾਹੁਰ, *a.*, *i. q.* ਮਸਹੂਰ.

ਮਸੀਤ, *n. f.*, A mosque.

ਮਹੰਤ, *n. m.*, The head of a college of *Sādhs*.

ਮਹੰਤਣੀ, *n. f.*, The wife of a *mahant*.

ਮਹਲ, *n. m.*, Palace.

ਮਹਾ, *| a.*, Great, (used in comp. ਮਹਾਂ, *| only*.)

ਮਹਾਤਮਾ, *n. m.*, A great man, one remarkable for piety.

ਮਹਾਰਾਜ, *n. m.*, A title given to God, or to a king; a title of respect applied to anyone in addressing him.

ਮਹਾਰਾਜਾ, *n. m.* A king, (a title of higher dignity than that of ਰਾਜਾ.)

ਮਹਿਮਾ, *n. f.*, Greatness, grandeur, glory.

ਮਹੀ, *n. f.*, A buffalo cow.

ਮਹੀਨਾ, *n. m.*, A month.

ਮਹੁਰਾ, *n. m.*, The name of a poisonous plant.

ਮੱਕੀ, *n. f.*, Indian corn, maize.

ਮੱਖੀ, *n. f.*, A fly, a bee.

ਮਖੀਰ, *n. m.*, A honey bee; a honey comb.

ਮੰਗਣਾ, *v. t.*, To ask for, to beg, to demand.

ਮੰਗਤਾ, *n. m.*, A beggar.

ਮਗਰ, *pp.*, Behind, after. *ad.*, Afterwards. (*c. w. Gen. or Abl.*)

ਮੰਗਾਉਣਾ, *v. t.*, To send for, to procure.

ਮੱਛੀ, *n. f.*, A fish.

ਮਜਬ, *n. m.*, Religion.

ਮੰਜਾ, *n. m.*, A charpoy, a cot.

ਮਜਾਲ, *n. f.*, Power, ability.

ਮੰਜੀ, *n. f.*, A small charpoy or cot.

ਮਜ਼ੂਰ, *n. m.*, A labourer, coolie.

ਮਜ਼ੂਰੀ, *n. f.*, Labour, wages.

ਮੰਡਲ, *n. m.*, A circle, an orb, the disk (of the sun or moon) circumference, enclosure.

ਮੰਡਲੀ, *n. f.*, An assembly, company, crowd.

ਮਣ, *n. m.*, A maund = 40 ਸੇਰ, or about 82 lb.

ਮਤ, *n. m.*, Religion, a form of religion, a religious sect.

ਮੱਤ, *n. f.*, Advice, counsel, instruction, wisdom, prudence.

ਮਤ, *ad.*, Not.

ਮੰਤ੍ਰੀ, *n. m.*, A counsellor, an adviser.

ਮਤਾਲਬ, *n. m.*, Purpose.

ਮੱਥਾ, *n. m.*, Forehead.

ਮੰਦਰ, *n. m.*, A palace, a large building, a temple.

ਮਦਰਸਾ, *n. m.*, A school.

ਮੰਦਾ, *a.*, Bad.

ਮਧਰਾ, *a.*, Of medium height, (a person).

ਮਨ, *n. m.*, Mind, heart.

ਮੰਨਣਾ, *v. t.*, To obey, to mind, to observe, to agree to, to acquiesce; to believe, to believe in; to regard.

ਮਨਾਉਣਾ, *v. t.*, To pacify, to appease, to please, to per-



suade.  
 ਮਨੇ, *a.*, Forbidden.  
 ਮਨੋਰਥ, *n. m.*, Desire, wish, purpose, intention.  
 ਮਰਜੀ, *n. f.*, Will, wish.  
 ਮਰਦਾਨਾ, A man's name.  
 ਮਰਨ, *n. m.*, Dying, death.  
 ਮਰਨਾ, *v. i.*, To die.  
 ਮਰਾਸੀ, *n. m.*, The name of a caste of Muhammadans.  
 ਮਰੋੜਨਾ, *v. t.*, To twist.  
 ਮਲਨਾ, *v. t.*, To rub, to wring (the hands).  
 ਮਲਾਹ, *n. m.*, A boatman, a waterman.  
 ਮਲੂਮ, *a.*, Known, perceived.  
 ਮਾਂ, *n. f.*, Mother.  
 ਮਾਇਆ, *n. f.*, Error, delusion, wealth, money.  
 ਮਾਈ, } *n. f.*, Mother.  
 ਮਾਉਂ, }  
 ਮਾਸ, *n. m.*, Meat, flesh.  
 ਮਾਛੀਵਾੜਾ, The name of a town.  
 ਮਾਦਸ, *n. m.*, A man.  
 ਮਾਲਕ, A boy's name.  
 ਮਾਤਾ, *n. f.*, Mother; the goddess of smallpox, small pox.  
 ਮਾਪੇ, *n. m.*, Parents, (pl. only).  
 ਮਾਮਲਾ, *n. m.*, Revenue, land rent or tax.  
 ਮਾਜਾ, *n. f.*, i. q. ਮਾਇਆ.  
 ਮਾਰ, *n. f.*, A stroke, blow, stripe.  
 ਮਾਰਨਾ, *v. t.*, To strike, to beat, to kill.  
 ਮਾਰੇ, *pp.*, By reason of.  
 ਮਾਲ, *n. m.*, Property, merchandize, wealth, goods; cattle.

ਮਾਲਕ, *n. m. f.*, Owner, master, mistress.  
 ਮਾੜਾ, *a.*, Bad.  
 ਮਿਆਉਣਾ, *v. i.*, To *miāun* (like a cat).  
 ਮਿਹਨਤ, *n. f.*, Labour, toil.  
 ਮਿਹਰਵਾਨ, *a.*, Kind, gracious.  
 ਮਿੱਟੀ, *n. f.*, Earth, dust.  
 ਮਿੱਠਾ, *a.*, Sweet.  
 ਮਿਠਿਆਈ, *n. f.*, Sweets.  
 ਮਿਣਕਣਾ, *v. i.*, To bleat.  
 ਮਿਤ੍ਰ, *n. m. f.*, A friend.  
 ਮਿਰਾਸੀ, *n. m.*, The name of a caste of Muhammadans.  
 i. q. ਮਰਾਸੀ.  
 ਮਿਲਨਾ, *v. i.*, To meet; to agree, to tally, to correspond, to be like; to be united, to be mixed, to be joined; to be found, to come to hand, to be got, to be attained; to visit.  
 ਮੀਂਹ, *n. m.*, Rain.  
 ਮੀਛਣ, *n. f.*, The ordure of the goat, hare, rat, &c.  
 ਮੀਚਣਾ, } *v. t.*, To close (the  
 ਮੀਟਣਾ, } eyes), to shut  
 (the hand or mouth).  
 ਮੁਆਤਾ, *n. m.*, A wisp of straw, coarse grass, &c., used as a torch.  
 ਮੁਸਲਮਾਨ, *n. m.*, } A mu-  
 ਮੁਸਲਮਾਨੀ, *n. f.*, } hammadan.  
 ਮੁਹਰੇ, *ad.*, Before, in front.  
 ਮੁੱਕਣਾ, *v. i.*, To fail, to cease, to come to an end, to be used up.

- ਮੁਕਤ, } *n. f.*, Release, salva-  
 ਮਕਤਿ, } tion, deliverance  
 from transmigration.  
 ਮੁਕਰਨਾ, *v. i.*, To deny, to re-  
 fuse. [the fist  
 ਮੁਕੀ, *n. f.*, The fist, a blow with  
 ਮੁਖ, *n. m.*, The mouth, the face.  
 ਮੁਖ, } *a.*, Principal, chief,  
 ਮੁਖ, } first, most important.  
 ਮੁਠੀ, *n. f.*, A handful.  
 ਮੁਠਾ, *n. m.*, A boy, a son.  
 ਮੁਢ, } *n. m.*, The beginning,  
 ਮੁਢ, } origin, root, *ad.*,  
*pp.*, Near, by, beside.  
 ਮੁਨਿ, *n. m.*, A devotee, a saint,  
 a sage.  
 ਮੁਰਗਾਈ, } *n. f.*, A water  
 ਮੁਰਗਾਈ, } fowl, a wild duck.  
 ਮੁਰਦਾ, *n. m.*, A corpse.  
 ਮੁਲ, *n. m.*, Price.  
 ਮੁਲਖ, *n. m.*, A country,  
 ਮੁਲਤਾਨ, The name of city.  
 ਮੁਲਾਂ, *n. m.*, A Muhammadan  
 priest.  
 ਮੁਲਾਕਾਤ, *n. f.*, Meeting, acqu-  
 aintance.  
 ਮੁੜ, *ad.*, Again.  
 ਮੁੜਨਾ, *v. i.*, To turn, to re-  
 turn. (face.  
 ਮੂੰਹ, *n. m.*, The mouth, the  
 ਮੂੰਹਕਾਲਖ, *n. f.*, Shame, disgrace.  
 (lit., blackness of face.)  
 ਮੁਜਬ, *pp.*, According to.  
 ਮੁਰਖ, *n. m.*, } A fool.  
 ਮੁਰਖਣੀ, *n. f.*, }  
 ਮੁਰਛਾ, *n. f.*, Fainting.  
 ਮੁਰਤ, *n. f.*, An image, a pic-  
 ture, an idol.  
 ਮੁਰਤੀ, *n. f.*, An idol.  
 ਮੇਲਾ, *n. m.*, A fair, a collec-  
 tion of people at a shrine,  
 bathing place, &c., a crowd,  
 a multitude.  
 ਮੈਂਹ, *n. f.*, A buffalo cow.
- ਮੈਲ, *n. f.*, Filth, impurity.  
 ਮੈਲਾ, *a.*, Dirty.  
 ਮੋਚੀ, *n. m.*, A shoemaker.  
 ਮੋਢਾ, *n. m.*, The shoulder.  
 ਮੋਰ, *n. m.*, A peacock.  
 ਮੋੜਨਾ, *v. t.*, To turn, to turn  
 back, to return, to twist, to  
 bend.  
 ਮੌਤ, *n. f.*, Death.  
 ਮੋਲਵੀ, *n. m.*, A Muhamma-  
 dan priest; one proficient  
 in Arabic and persian.
- ਜ  
 ਜਾ, *conj.*, Or, either.  
 ਜਾਦ, *n. f.*, Memory.  
 ਜਾਰ, *n. m.*, A friend.  
 ਜਾਰਾਂ, *a.*, Eleven.
- ਰ  
 ਰਸਨਾ, *n. f.*, The tongue.  
 ਰੋਸਾ, *n. m.*, A rope.  
 ਰਸਾਲਦਾਰ, *n. m.*, A native cavalry  
 officer commanding a  
 ਰਸਾਲਾ.  
 ਰਸਾਲਾ, *n. m.*, A cavalry com-  
 pany.  
 ਰੋਸੀ, *n. f.*, A rope, (smaller  
 than a ਰੋਸਾ.  
 ਰਸੋਈ, *n. f.*, Food, victuals.  
 ਰਹਾਉਣ, The name of a village.  
 ਰਹਿਣਾ, *v. i.*, To stay, to con-  
 tinue, to live, to dwell.  
 ਰਹਿਤ, *a.*, Free, exempt.  
 ਰੱਖਣਾ, *v. t.*, To put, to place, to  
 keep.  
 ਰੰਗ, *n. m.*, Colour, paint, dye-  
 stuff; manner, method, sort;  
 amusement, merriment,  
 pleasure; purpose will, (of  
 God).

ਰੱਚਣਾ, *v. t.*, To make, to create, to compose.

ਰੱਜਣਾ, *v. i.*, To be satisfied, satiated.

ਰਤਨ, *n. m.*, A gem, a jewel, a precious stone.

ਰੰਨ, *n. f.*, woman, wife.

ਰੱਬ, *n. m.*, God.

ਰੰਭਣਾ, *v. i.*, To low, (as a cow).

ਰਮਣਾ, *v. i.*, To go about, to wander about, to make a circuit.

ਰਲਣਾ, *v. i.*, To meet, to be joined, to be united, to be mixed.

ਰਲਾਉਣਾ, *v. t.*, To mingle, to join, to unite.

ਰਾਇ, *n. m.*, A title among Rájputs.

ਰਾਹ, *n. m. f.*, A road, way, means.

ਰਾਹੀ, *n. m.*, A traveler.

ਰਾਹੀਂ, *pp.*, By means of (Strictly this is the Loc. of ਰਾਹ.)

ਰਾਕਸ, } *n. m.*, A demon.  
ਰਾਖਸ,

ਰਾਖੀ, *n. f.*, Protection, watching, keeping.

ਰਾਗ, *n. m.*, A tune, musical mode; music.

ਰਾਜ, *n. m.*, Kingdom, rule, dominion; a mason, a brick layer.

ਰਾਜਪੂਤ, *n. m.*, The name of a caste or tribe.

ਰਾਜਾ, *n. m.*, A king, a rājá.

ਰਾਜੀ, *a.*, Pleased, happy, contented; in health, well.

ਰਾਣੀ, *n. f.*, A queen.

ਰਾਤ, *n. f.*, Night.

ਰਾਮ, *n. m.*, Name of the rājá of Ajodhiá.

ਰਾਮ ਦਾਸ, A man's name.

ਰਾਮ ਦਿੱਤਾ, A man's name.

ਰਾਮਦੇਉ, A man's name.

ਰਿਖਿ, } *n. m.*, A sage.  
ਰਿਖੀ, }

ਰਿੰਗਣਾ, *v. i.*, To low, (as a buffalo).

ਰੀਤ, *n. f.*, Rite, ceremony, custom, method, habit, way.

ਰੁੱਝਣਾ, *v. i.*, To be occupied, to be engaged, to be busy.

ਰੁੱਤ, *n. f.*, Season.

ਰੁੱਪਣਾ, *v. i.*, i. q. ਰੁੱਝਣਾ.

ਰੁਪਈਆ, *n. m.*, A rupee money.

ਰੁਪਾ, *n. m.*, Silver (of an inferior quality.)

ਰੁਪੈਯਾ, *n. m.*, A rupee, money.

ਰੂਪ, *n. m.*, Form, shape.

ਰੁਪਵਤੀ, A woman's name.

ਰੇ, *int.*, O. (implies disrespect).

ਰੇਉੜੀ, *n. f.*, A kind of sweets.

ਰੇਤ, *n. f.*, Sand.

ਰੇਹੀ, *n. f.*, A desert, a wilderness, a solitary place.

ਰੋਕ, *n. m.*, Cash, ready money.

ਰੋਕ, *n. f.*, Hinderance, obstacle, check, interruption.

ਰੋਕਣਾ, *v. t.*, To prevent, to restrain, to hinder, to block up, to obstruct.

ਰੋਗ, *n. m.*, Sickness, disease.

ਰੋਜ, *n. m.*, A day. *ad.*, Daily.



- ਰੋਜਾ, *n. m.*, Fasting, (according to Mahammadan rites).  
 ਰੋਟੀ, *n. f.*, Bread, a loaf, a *chapáti*, food in general, any meal.  
 ਰੋਣਾ, *v. i.*, To cry.  
 ਰੋੜਾ, *n. m.*, A hard clod, a brick-bat.  
 ਰੋਲਾ, *n. m.*, } Noise, tumult,  
 ਰੋਲੀ, *n. f.*, } disorder, uproar.  
 ਲ  
 ਲਈ, *pp.*, For.  
 ਲਹਿਣਾ, *v. i.*, To come down, to descend, to subside.  
 ਲਹਿਣਾ, A man's name.  
 ਲਹੌਰ, The name of a city, Lahore.  
 ਲੱਕ, *n. m.*, The loins.  
 ਲੱਕੜ, *n. m. f.*, Wood, a log, a stick.  
 ਲੱਕੜੀ, *n. f.*, Wood, a stick.  
 ਲੱਖ, *a.*, A lac, = 100,000.  
 ਲਖਣਾ, *v. i.*, To pass along, to pass by or over.  
 ਲਖਣਾ, *v. t.*, To understand, to comprehend; to see.  
 ਲਖਾਉਣਾ, *v. t.*, To carry across, to cause to pass by, or to pass over.  
 ਲਗ, *pp.*, To, as far as, till. (c. w. Loc.)  
 ਲੱਗਣਾ, *v. i.*, To be applied; to touch, to adjoin; to be connected, to be attached; to bear a relation; to seem, to appear; to be fixed; to begin; to happen, to befall; to be engaged; to take root.  
 ਲੱਗਣਾ, *v. i.*, To limp.
- ਲੱਗੜਾ, *a.*, Lame.  
 ਲਗਾਉਣਾ, *v. t.*, i. q. ਲਾਉਣਾ.  
 ਲੰਘਣਾ, *v. i.*, To pass along, to pass by, to cross over.  
 ਲੰਘਾਉਣਾ, *v. t.*, To carry across, to take by, or over.  
 ਲੰਬਾ, *a.*, Lame. [beam.  
 ਲੱਠਾ, *n. m.*, Longcloth; a  
 ਲੱਤ, *n. f.*, A leg.  
 ਲਤਾੜਨਾ, *v. t.*, To tread down, trample under foot.  
 ਲੱਦਣਾ, *v. t.*, To load, to lade.  
*v. i.*, To be loaded.  
 ਲੰਬਰਦਾਰ, *n. m.*, A head man of a village.  
 ਲੱਭਣਾ, *v. t.*, To seek, to search; to find, to obtain. *v. i.*, To be found, to be obtained. (c. w. Dat. case; e. g., ਮੈਂ ਲੱਭਿਆ, 'it was found,' or 'obtained,' 'by me,' 'I found,' &c.)  
 ਲੰਮਾ, *a.*, Long, tall.  
 ਲਲਹੌੜੀ, The name of a village.  
 ਲੜਕੀ, *n. f.*, A girl.  
 ਲੜਨਾ, *v. t.*, To fight, to quarrel, to sting.  
 ਲੜਾਈ, *n. f.*, War, battle, fighting, quarrel, dispute.  
 ਲਾਉਣਾ, *v. t.*, To apply, to impose, to attach, to join; to set, to plant; to put, to place; to inflict; to shut, to fasten; to spread; to employ, to use, to set to work, to impute, to charge.  
 ਲਾਹੁਣਾ, *v. t.*, To bring down, to take down, to take off.

- ਲਾਗ, *pp.* Near, ਲਾਗ ਲਾਗ, All along by, parallel to.  
 ਲਾਠੀ, *n. f.*, A cane, a staff.  
 ਲਾਭ, *n. m.*, Advantage, gain, profit, benefit.  
 ਲਾਂਭ, *ad.*, Aside, to one side.  
 ਲਾਲ, *a.*, Red.  
 ਲਾਲਚੀ, *a.*, Covetous.  
 ਲਾਲਾ, *n. m.*, A title given to Hindú gentlemen of the Khattrí or Báníán castes ; a father.  
 ਲਾਲੂ, A man's name.  
 ਲਿਆਉਣਾ, *v. t.*, To bring.  
 ਲਿੱਸਾ, *a.*, Thin, emaciated.  
 ਲਿਖਣਾ, *v. t.*, To write.  
 ਲੀਨ, *a.*, Immersed, absorbed.  
 ਲੀੜਾ, *n. m.*, Cloth, pl., clothes.  
 ਲੁਹਾਰ, *n. m.*, A blacksmith.  
 ਲੁੱਟਣਾ, *v. t.*, To loot, to rob, to plunder.  
 ਲੁਏਹਾਣਾ, The name of a city, Ludhiana.  
 ਲੂ, *n. f.*, The hot wind.  
 ਲੂਣ, *n. m.*, Salt.  
 ਲੇਖ, *n. m.*, Fate, destiny, fortune.  
 ਲੇਖਾ, *n. m.*, An account.  
 ਲੈਣਾ, *v. t.*, To take, to receive.  
 ਲੋਹਾ, *n. m.*, Iron.  
 ਲੋਕ, *n. m.*, A person ; world.  
 ਲੋਥ, *n. f.*, A dead body, a corpse.  
 ਲੋਭ, *n. m.*, Covetousness.  
 ਲੋਭਣ, *f.*, } *a.*, Covetous.  
 ਲਭੀ, *m.*, }  
 ਲੋੜ, *n. f.*, Need.
- ਲੋੜਨਾ, *v. t.*, To desire, to want, to need.  
 ਵ  
 ਵੱਸ, *n. m.*, Power, authority, control.  
 ਵਸਣਾ, *v. i.*, To dwell, to reside ; to be inhabited, to be built.  
 ਵਸਤ, } *n., f.*, A thing.  
 ਵਸਤੂ, }  
 ਵਹਾਉਣਾ, *v. t.*, To cause to flow, to shed (tears).  
 ਵਹੁਟੀ, *n. f.*, A wife.  
 ਵੱਖਰਾ, *a.*, Divided, separate ; diverse, different.  
 ਵਗਣਾ, *v. i.*, To run, to flow, to blow.  
 ਵਛੇਰਾ, *n. m.*, A colt.  
 ਵੱਟਣਾ, *v. i.*, To change, to be changed.  
 ਵਡਾ, *a.*, Great, large, aged ; an ancestor. *ad.*, Very.  
 ਵਡੇਰਾ, *a.*, Great, large ; an ancestor.  
 ਵੱਢਣਾ, *v. t.*, To cut, to bite, to reap, to kill.  
 ਵਤਨ, *n. m.*, One's native land.  
 ਵੱਧ, *a.*, More, greater.  
 ਵਧਣਾ, *v. i.*, To increase, to advance, to grow.  
 ਵਧਾਉਣਾ, *v. t.*, To increase, to enlarge, to lengthen.  
 ਵਰ, *n. m.*, A blessing, a bridegroom.  
 ਵਰਗ, *n. m.*, A year.  
 ਵਰਖਾ, *n. f.*, Rain.  
 ਵਰਤ, *n. m.*, A fast, fasting,

(according to Hindú rites).

ਵਰਤਣਾ, *v. i.*, To have dealings ;  
to occur, to happen.

ਵਰਤਣਾ, *v. t.*, To use, to spend ;  
to practice.

ਵਲ, } *n. f.*, Side, direction.

ਵਲ, } *pp.*, Towards.

ਵੜਨਾ, *v. i.*, To enter.

ਵਾਸਤੇ, *pp.*, For, for the sake of.

ਵਾਸਨਾ, *n. f.*, Smell, odour.

ਵਾਹ, *int.*, Good ! capital !  
bravo !

ਵਾਹਗੁਰੂ, *n. m.*, A title of God.

ਵਾਹੀ, *n. f.*, Ploughing, agri-  
culture.

ਵਾਹੁਣਾ, *v. t.*, To wield, to use,  
to plough.

ਵਾਂਝੁ, *pp.*, Like.

ਵਾਧਾ, *n. m.*, Increase, surplus.

ਵਾਰ, *n. f.*, Time, turn.

ਵਾਰਤਾ, *n. f.*, A narrative. rela-  
tion, tale.

ਵਾਰਨਾ, The name of city.

ਵਾਰੀ, *n. f.*, Time, turn.

ਵਾੜਨਾ, *v. t.*, To introduce to  
cause to enter, to bring in.

ਵਿਕਣਾ, *v. i.*, To be sold, to sell.

ਵਿਖੇ, *pp.* In, in relation to,  
with regard to.

ਵਿੱਚ, *pp.*, In, among.

ਵਿਚਾਰ, *n. m.*, Thought, consi-

deration, judgement.

ਵਿਚਾਰਨਾ, *v. t.* To think, to  
consider, to judge.

ਵਿਚਾਰਾ, *a.*, Helpless, forlorn,  
desolate.

ਵਿੱਦਿਆ, *n. f.*, Science, learning,  
knowledge.

ਵਿਨਾਸ, } *n. m.*, Annihilation,  
ਵਿਨਾਹ, } destruction. per-  
dition.

ਵਿਭੂਤ, *n. m.*, Ashes rubbed on  
the body by Hindú ascetics

ਵਿਰਲਾਪ, *n. m.*, Sorrow, grief,  
mourning, lamentation.

ਵਿਵਾਹ, *n. m.*, A marriage.

ਵੀਹ, *a.*, Twenty.

ਵੇਹੜਾ, *n. m.*, A yard, a court.

ਵੇਖਣਾ, *v. t.*, To see, to look, to  
look at.

ਵੇਚ, *v. t.*, To sell.

ਵੇਦ, *n. m.*, The name of four  
sacred books of the Hindús.

ਵੇਰ, *n. f.*, Time, turn.

ਵੇਲ, *n. f.*, A vine.

ਵੇਲਾ, *n. m.*, Time.

ਵੈਸ, *n. m.*, The name of a Hin-  
dú caste.

ਵੈਦ, *n. m.*, A doctor, a physi-  
cian.

ਵੈਰ, *n. m.*, Enmity, hatred.

ਵੈਰੀ, *n. m.*, An enemy.



## ENGLISH VOCABULARY.

- A, ਇੱਕ.  
 Accounts, ਹਿਸਾਬ, *m.*  
 Ache, *v. i.*, ਦੁਖਣਾ.  
 Admonish, *v. t.*, ਸਮਝਾਉਣਾ.  
 Afraid, To be, *v. i.*, ਡਰਨਾ.  
 Afterwards, ਪਿੱਛੋਂ.  
 Again, ਫੇਰ.  
 Age, ਉਮਰ, *f.*  
 Agree, *v. i.*, ਮੰਨਣਾ.  
 Air, ਹਵਾ, *f.*  
 Alight *v. i.*, ਉੱਤਰਨਾ.  
 All, ਸਾਰਾ, ਸਭ.  
 Alone, ਕੱਲਾ, ਇਕੱਲਾ.  
 Always, ਨਿੱਤ, ਸਦਾ.  
 Among, ਵਿੱਚ, ਵਿਖੇ.  
 And, ਅਤੇ, ਤੇ, ਅਰ.  
 Anger, ਕਰੋਧ, ਕ੍ਰੋਧ, *m.*  
 Anna, ਆਨਾ, *m.*  
 Another, ਹੋਰ, ਦੂਜਾ, ਦੁਆ.  
 Any, ਕੋਈ, ਕੁਛ, ਕੁਝ, ਕੁੰਹ, ਕੁਹੂੰ.  
 Anyone, ਕੋਈ.  
 Anyone else, ਹੋਰ ਕੋਈ.  
 Anything, ਕੁਛ, ਕੁਝ, ਕੁੰਹ, ਕੁਹੂੰ.  
 Anywhere, ਕਿਤੇ.  
 Appear, *v. i.*, ਦਿਸਣਾ.  
 Appoint, *v. t.*, ਥਾਪਣਾ.  
 Army, ਫੌਜ, *f.*  
 Armpit, ਕਛ, *f.*  
 Around, ਆਲੇ ਦੁਆਲੇ, ਲਾਂਭ ਛਾਂਭ,  
 ਇਰਦਗਿਰਦ, ਗਿਰਦ.  
 Arrive, *v. i.*, ਪਹੁੰਚਣਾ, ਅੰਪੜਨਾ,  
 ਉੱਪੜਨਾ.  
 Arsenic, ਸੰਖੀਆ, *m.*  
 As, ਜਿਹਾ, ਜੇਹਾ.  
 Ask, *v. t.*, ਪੁੱਛਣਾ.  
 Ask for *v. t.*, ਮੰਗਣਾ.  
 As long as, ਜਿੰਨ੍ਹਾਂ.  
 Assembled, ਕੱਠੇ.  
 Astonish, *v. t.*, ਹੈਰਾਨ ਕਰਨਾ.  
 At, ਪੁਰ, ਉੱਤੇ.  
 At first, ਪਹਿਲਾਂ, ਪਹਿਲੇ.  
 Atheist, ਨਾਸਤਿਕ, *m.*  
 At once, ਹੁਣੇ.  
 Bad, ਮਾੜਾ.  
 Baggage, ਅਸਬਾਬ, *m.*  
 Bake, *v. t.*, ਪਕਾਉਣਾ.  
 Bamboo, ਬਾਂਸ, *m.*  
 Bank, (shore) ਕੰਢਾ, *m.*  
 Banyan tree, ਬੇਹੜ, *f.*  
 Bare, ਨੰਗਾ.  
 Basket, ਟੋਕਰਾ, *m.* ਟੋਕਰੀ, *f.*  
 Battle, ਲੜਾਈ, *f.*  
 Bázár, ਬਜ਼ਾਰ, *m.*  
 Be, *v. i.*, ਹੋਣਾ.  
 Beam, ਸਤੀਰ, *m.*  
 Bear, *v. t.*, ਬੱਲਣਾ.  
 Beat *v. t.*, ਮਾਰਨਾ.  
 Beautiful, ਸੁਹਣਾ.  
 Because, ਕਿ, ਜੇ, ਕਿਉਂਕਿ, ਕਿਉਂ ਜੋ,  
 ਇਸ ਲਈ ਜੋ, &c.  
 Become, ਹੋਣਾ, ਹੋ ਜਾਣਾ.  
 Bed, ਮੰਜਾ, *m.*, ਮੰਜੀ, *f.*  
 Bed (of a garden), ਕਿਆਰਾ, *m.*,  
 ਕਿਆਰੀ, *f.*

Before, ਅਗੇ.

Beg (alms), *v. t.*, ਮੰਗਣਾ, ਭਿੱਖਿਆ  
ਮੰਗਣਾ

Begin, *v. t.*, ਸ਼ੁਰੂ ਕਰਨਾ, *v. i.* ਸ਼ੁਰੂ  
ਹੋਣਾ, ਲੱਗਣਾ.

Behind, ਪਿੱਛੇ.

Believe, *v. t.*, ਮੰਨਣਾ.

Believe in, *v. t.*, ਮੰਨਣਾ.

Bend down, *v. i.*, ਬੁਕਣਾ.

Besides, ਨਾਲੇ.

Bird, ਪੰਛੀ, ਪੰਥੇਰੂ, *m.*

Black, ਕਾਲਾ.

Blacksmith, ਲੁਹਾਰ, *m.*

Blaze, *v. i.*, ਬਲਨਾ, ਭੜਕਣਾ.

Blind, ਅੰਨ੍ਹਾ.

Blue, ਨੀਲਾ.

Boat, ਬੋਟੀ, *f.*

Book, ਪੋਥੀ, *f.*

Bookcase, ਅਲਮਾਰੀ, *f.*

Born, To be, *v. i.*, ਪੈਦਾ ਹੋਣਾ, ਪੈਦੇ  
ਹੋਣਾ, ਜੰਮਣਾ.

Bottle, ਬੋਤਲ ਸੀਸੀ, *f.*

Box, ਸੰਦੂਕ, *m.*

Boy, ਮੁੰਡਾ.

Bracelet, ਚੁੜੀ, *f.*

Brackish, ਖਾਰਾ.

Brahman, ਬ੍ਰਾਹਮਣ, ਬ੍ਰਹਮਣ, ਬਾਹਮਣ,  
*m.*

Branch, ਟਹਿਣੀ, ਡਾਲੀ, *f.*

Bread, ਰੋਟੀ, *f.*

Break, *v. t.*, ਤੋੜਨਾ, ਭੰਨਣਾ.

Break, *v. i.*, ਟੁੱਟਣਾ.

Brick, ਬ੍ਰਿਕਟ *f.*

Brickbat, ਰੋੜਾ, *m.*

Bridge, ਪੁਲ, *m.*

Bring, *v. t.*, ਲਿਆਉਣਾ, ਲੈ ਆਉਣਾ.

Broad, ਚੌੜਾ, ਚਉੜਾ.

Brother, ਭਾਈ, ਭਰਾਉ, ਭਰਾ.

Brother-in-law, ਜਵਾਈ.

Buffalo, ਮਹੀਂ, ਮੈਂਹ, *f.*

Build, *v. t.*, ਬਣਾਉਣਾ.

Bullock, ਬਲਦ, ਬੋਲਦ, ਬੈਲ.

Burn, *v. t.*, ਜਾਲਨਾ, ਜਲਾਉਣਾ, ਫੁਕਣਾ,  
ਸਾੜਨਾ, ਬਾਲਨਾ.

Burn, *v. i.*, ਜਲਣਾ, ਜਲਨਾ, ਬਲਨਾ,  
ਸੜਨਾ, ਫੁਕਣਾ.

Bush, ਬੂਟਾ, *m.*

Business, ਕੰਮ, *m.*

But, ਪਰ.

Buttermilk, ਛਾਹ, *f.*

Buy, *v. t.*, ਖਰੀਦਣਾ, ਮੁੱਲ ਲੈਣਾ.

By, ਓਲ, ਤੇ, ਤੋਂ, ਥੋਂ, ਥੀਂ.

By reason of, ਮਾਰੇ.

Calamity, ਬਲਾ, *f.*

Call, *v. t.*, ਸੱਦਣਾ, ਬੁਲਾਉਣਾ.

Call (shout) *v. i.*, ਹਾਕ ਮਾਰਨੀ.

Camel, ਉਠ, *m.*, ਉਠਣੀ, *f.*

Camping ground, ਪੜਾਉ, *m.*

Canal, ਨਹਿਰ, *f.*

Carpenter, ਤਖਾਣ, ਤਰਖਾਣ.

Carriage, ਗੱਡੀ, *f.*

Cart, ਗੱਡਾ, *m.*, ਗੱਡੀ, *f.*

Caste, ਜਾਤ, *f.*

Cat, ਬਿੱਲਾ, *m.*, ਬਿੱਲੀ, *f.*

Catch, *v. t.*, ਪਕੜਨਾ, ਫਕੜਨਾ, ਫੜਨਾ.

Catch fire, *v. i.*, ਅੱਗ ਲੱਗਣੀ.

Cattle, ਡੰਗਰ, *m.*

Certainly, ਜਰੂਰ, ਨਿਸੰਗ.

Chapáti, ਰੋਟੀ.

Charpoy, ਚਰਪਾਈ, ਮੰਜੀ, *f.*  
ਮੰਜਾ, *m.*

Child, ਬਾਲਕ, *m. f.*

Cholera, ਹੈਜਾ, *m.*

Circumstances, ਹਾਲ, *m.*

City, ਸ਼ਹਿਰ, *m.*

Clean, ਸਾਫ਼.  
 Cleverness, ਚਤਰਾਈ, *f.*  
 Closet, ਅਲਮਾਰੀ, *f.*  
 Cloth, ਕੱਪੜਾ, ਲੀੜਾ, *m.*  
 Clothes, ਕੱਪੜੇ, ਲੀੜੇ, ਬਸਤ੍ਰ, *m.*  
 Coal, ਕੋਇਲਾ, *m.*  
 Cold, *n. m.*, ਪਾਲਾ, ਜਾੜਾ.  
 Cold, *a.*, ਠੰਡਾ.  
 Come, *v. i.*, ਆਉਣਾ.  
 Come down, *v. i.*, ਉੱਤਰਨਾ.  
 Come out *v. i.*, ਨਿੱਕਲਣਾ.  
 Complain, *v. i.*, ਸਿਕਾਇਤ ਕਰਨੀ.  
 Complete, *v. t.* ਪੂਰਾ ਕਰਨਾ  
 Complete, To be, *v. i.*, ਪੂਰਾ ਹੋਣਾ.  
 Condition, ਹਾਲ, *m.*  
 Confidence, ਭਰੋਸਾ, *m.*  
 Conquer, *v. t.*, ਜਿੱਤਣਾ.  
 Consider, (regard) *v. t.*, ਜਾਣਨਾ.  
 Consider, (think upon) *v. t.*,  
 ਸੋਚਣਾ, ਬਿਚਾਰ ਕਰਨਾ.  
 Constable, ਸਿਪਾਹੀ.  
 Cook, *v. t.*, ਪਕਾਉਣਾ.  
 Coolie, ਮਜ਼ੂਰ, ਕੁਲੀ.  
 Cotton (raw), ਕਪਾਹ, ਕੁਪਾਹ, *f.*,  
 Country, ਦੇਸ, *m.*  
 Court (yard), ਬੇਹੜਾ, ਵੇਹੜਾ, *m.*  
 Cow, ਗਾਈਂ ਗਊ.  
 Crazy, ਕਮਲਾ.  
 Create, *v. t.*, ਪੈਦਾ ਕਰਨਾ, ਉਤਪਤ  
 ਕਰਨਾ, ਰਚਣਾ.  
 Crop, (summer) ਸਾਉਣੀ, *f.*,  
 (winter) ਹਾੜੀ, *f.*  
 Cross, *v. t.* ਲੰਘਣਾ, ਲਖਣਾ, ਨੰਘਣਾ,  
 Crow, ਕਾਉਂ, ਕਾਗ, *m.*  
 Crowd, ਭੀੜ, *f.*  
 Cry, *v. i.*, ਰੋਣਾ.  
 Cubit, ਹੱਥ, *m.*  
 Cup, ਕਟੋਰਾ, ਛੰਨਾ, *m.*

Cupboard, ਅਲਮਾਰੀ, *f.*  
 Current, ਧਾਰ, *f.*  
 Cut, *v. t.*, ਵੱਢਣਾ.  
 Daily, ਰੋਜ਼.  
 Darbār, ਦਰਬਾਰ *m.*  
 Darkness, ਅਨ੍ਹੇਰਾ. ਹਨੇਰਾ, *m.*  
 Daughter, ਧੀ, ਪੁਤੀ  
 Day, ਦਿਨ, *m.*  
 Day of the month, ਤਰੀਕ *m. f.*,  
 Deep, ਡੂੰਘਾ.  
 Deer, ਹਰਨ, *m.*, ਹਰਨੀ, *f.*  
 Defeat, *v. t.* ਜਿੱਤਣਾ.  
 Demon, ਰਾਕਸ਼, ਰਾਖਸ਼, *m.*  
 Deny, *v. i.* ਮੁੱਕਰਨਾ.  
 Detain, *v. t.*, ਰੋਕਣਾ, ਰੋਕ ਰੱਖਣਾ.  
 Die, *v. i.*, ਮਰਨਾ, ਮਰ ਜਾਣਾ.  
 Difficult, ਔਖਾ.  
 Dig, *v. t.*, ਪਟਣਾ, ਪੁੱਟਣਾ.  
 Diminish, *v. t.*, ਘਟਾਉਣਾ.  
 Diminish *v. i.*, ਘਟਣਾ.  
 Dirty, ਮੈਲਾ.  
 Disciple, ਸਿੱਖ, *m.*, ਸਿੱਖਣੀ, *f.*  
 Discreet, ਸਿਆਣਾ.  
 District, ਜਿਲਾ, *m.*  
 Diwālī (a Hindú festival), ਦਿ-  
 ਵਾਲੀ, *f.*  
 Do, *v. t.* ਕਰਨਾ.  
 Dog, ਕੁੱਤਾ, *m.*, ਕੁੱਤੀ, *f.*  
 Donkey, ਗਧਾ, ਗੱਦੇ, ਖੇਤਾ, *m.*, ਗਧੀ,  
 ਖੇਤੀ, *f.*  
 Door ਬੂਹਾ, ਦਰਵੱਜਾ, *m.*  
 Draw, *v. t.*, ਖਿਚਣਾ For drawing  
 water from a well the word  
 ਭਰਨਾ, 'to fill' is generally  
 used.  
 Drink *v. t.* ਪੀਣਾ.  
 Dry, *v. t.* ਸੁਕਾਉਣਾ.  
 Dry, *v. i.*, ਸੁੱਕਣਾ,



- Dry, *a.*, ਸੁੱਕਾ, (as applied to bread ਰੁੱਖਾ).  
 Early (in good time) ਸਾਬਰੇ, (early in the morning), ਤੜਕੇ, ਸਵੇਰੇ, ਸਾਬਰੇ.  
 Earring, ਬਾਲਾ *m.*  
 Earth (the world), ਧਰਤੀ *f.*  
 Earth (soil, dust), ਮਿੱਟੀ, *f.*  
 Eat, *v. t.*, ਖਾਣਾ, ਛਕਣਾ.  
 Eight, ਅੱਠ.  
 Eighth, ਅਠਵਾਂ.  
 Either, ਥੀ, ਭੀ, ਜਾਂ, ਯਾ, ਅਥਵਾ.  
 Elephant, ਹਾਥੀ, *m.*  
 Elephant driver, ਮਹਾਉਤ.  
 England, ਇੰਗਲਸਤਾਨ.  
 English, The, ਅਗ੍ਰੇਜ਼.  
 Entangled, To be, ਫਸਣਾ.  
 Enter *v. i.* ਵੜਨਾ.  
 Even, *ad.*, ਥੀ, ਭੀ, ਹੀ, -  
 Evening, ਤਕਾਲਾਂ ਸੰਝ, *f.*  
 Ever, ਕਦੇ.  
 Ever so much, ਕਿੰਨਾ, (pl. Ever so many).  
 Every, ਹਰ, ਹਰੇਕ.  
 Every day, ਰੋਜ਼, ਰੋਜ਼ ਰੋਜ਼, ਰੋਜ਼ ਦਿਹਾੜੇ.  
 Everyone, ਹਰੇਕ, ਹਰ ਕੋਈ.  
 Everything, ਸਭ ਕੁਛ.  
 Except, ਬਿਨਾ.  
 Eye, ਅੱਖ, ਅੱਖੀ, *f.*  
 Face, ਮੂੰਹ, ਮੁਖ, *m.*  
 Fair, *n. m.*, ਮੇਲਾ.  
 Fall, *v. i.*, ਡਿਗਣਾ, ਪੈਣਾ.  
 Fall out (quarrel), ਬਿਗੜਨਾ.  
 Far, ਦੂਰ.  
 Farmer, ਜ਼ਿਮੀਂਦਾਰ.  
 Father, ਪਿਉ, ਪਿਤਾ.  
 Fear, *n. m.*, ਡਰ, ਭੈ.  
 Fear, *v. i.*, ਡਰਨਾ.  
 Feed (an animal), ਚਾਰਨਾ.  
 Fever, ਤਾਪ, *m.*  
 Few, ਥੋੜੇ.  
 Field, ਖੇਤ, *m.*  
 Fierce, ਤੇਜ਼.  
 Fifty, ਪੰਜਾਹ.  
 Fill, *v. t.*, ਭਰਨਾ.  
 Filth, ਗੰਦਗੀ, *f.*  
 Find out, *v. t.*, ਮਲੂਮ ਕਰਨਾ.  
 Finish, *v. t.*, ਪੂਰਾ ਕਰਨਾ, ਕਰ ਲੈਣਾ.  
 Fire, (a gun) *v. i.*, ਦਗਣਾ.  
 Fire, *n. f.*, ਅੱਗ.  
 First, *a.*, ਪਹਿਲਾ.  
 First, *ad.*, ਪਹਿਲਾਂ, ਪਹਿਲੇ.  
 Fish, ਮੱਛੀ, *f.*  
 Five, ਪੰਜ.  
 Flare up, *v. i.*, ਭੜਕਣਾ.  
 Float, *v. i.*, ਤਰਨਾ.  
 Flood, ਹੜ੍ਹ, *m.*  
 Flow, *v. i.*, ਬਹਿਣਾ.  
 Flower, ਫੁੱਲ, *m.*  
 Fly, *v. i.*, ਉਡਣਾ.  
 Fodder, ਨੀਰਾ, *m.*  
 Food, ਰੋਟੀ.  
 For, ਲਈ.  
 Forgive, *v. t.*, ਬਖਸ਼ਣਾ.  
 Formerly, ਅੱਗੇ.  
 Fort, ਕਿਲਾ, *m.*  
 Forty, ਚਾਲੀ.  
 Found, *v. t.*, ਅਥਾਹ ਕਰਨਾ, ਬਸਾਉਣਾ, ਵਸਾਉਣਾ.  
 Fountain, ਫੁਆਰਾ, *m.*  
 Four, ਚਾਰ.  
 Fourth, ਚੌਥਾ.  
 Friend, ਮੇਲੀ, *m.*, ਮਿਤ੍ਰ, *m. f.*, ਮੇਲਨ, ਮੇਲਣ, *f.*  
 Fruit, ਮੇਵਾ, *m.*  
 Fulfil, *v. t.* ਪੂਰਾ ਕਰਨਾ.

Furniture, ਅਸਥਾਬ.  
 Gamble, *v. i.*, ਜੁਆ ਖੇਡਣਾ.  
 Game, ਸਕਾਰ, *m.*  
 Game (play), ਖੇਡ, ਖੇਲ *f.*  
 Garden, ਬਾਗ, *m.*  
 Gardener, ਮਾਲੀ.  
 Gate (of a town or village), ਬੂਹਾ,  
 ਦਰਵਾਜ਼ਾ, *m.*, (of a garden or  
 enclosure) ਫਾਟਕ, *m.*  
 Gather up, *v. t.*, ਕੱਠਾ ਕਰਨਾ.  
 Germinate, *v. i.*, ਜੰਮਣਾ.  
 Get ready, *v. t.*, ਤਿਆਰ ਕਰਨਾ.  
 Get up, *v. i.*, ਉੱਠਣਾ.  
 Get wet, *v. i.*, ਭਿੱਜਣਾ.  
 Girl, ਕੁੜੀ.  
 Give, *v. t.*, ਦੇਣਾ.  
 Glad, ਪਰਸੰਨ.  
 Go, *v. i.*, ਜਾਣਾ, ਚੱਲਣਾ, ਤੁਰਨਾ.  
 Go about, *v. i.*, ਫਿਰਨਾ.  
 Goat, ਬੱਕਰਾ, *m.*, ਬੱਕਰੀ, *f.*  
 God, ਪਰਮੇਸੁਰ; a god, ਦੇਉਤਾ.  
 Goddess, ਦੇਵੀ.  
 Gold, ਸੋਨਾ, ਸੋਇਨਾ, *m.*  
 Goldsmith, ਸੁਨਿਆਰ.  
 Gong, ਘੰਟਾ, *m.*  
 Good, ਚੰਗਾ, ਅੱਛਾ.  
 Goods, ਮਾਲ, *m.*  
 Go out, *v. i.*, ਨਿੱਕਲਣਾ.  
 Government, *n.*, ਸਰਕਾਰ, *f.*; *a.*,  
 ਸਰਕਾਰੀ, ਸਰਕਾਰੀ.  
 Gram, ਦਾਣਾ, *m.*  
 Grass, ਘਾਹ, *m.*; cut grass, ਕੱਖ, *m.*  
 Graze, *v. t.*, ਚਾਰਨਾ, ਚੁਗਾਉਣਾ.  
 Graze, *v. i.*, ਚਰਨਾ, ਚੁਗਣਾ.  
 Great, ਵੱਡਾ.  
 Green, ਹਰਾ.  
 Groom, ਸਹੀਸ.  
 Ground, ਜਮੀਨ, ਧਰਤੀ, *f.*

Guava. ਅਮਰੂਦ, *m.*  
 Gun, ਬਦੂਕ, ਬੰਦੂਕ, *f.*; cannon ਤੋਪ, *f.*  
 Habit, ਬਾਣ, *f.*  
 Hailstone, ਓਲਾ, ਗੜਾ, *m.*  
 Hair, ਬਾਲ, ਵਾਲ, *m.*  
 Half, ਅੱਧ, ਅੱਧਾ.  
 Hand, *n. m.*, ਹੱਥ.  
 Hand, *v. t.*, ਫੜਾਉਣਾ.  
 Happen, *v. i.*, ਹੋਣਾ, ਹੋ ਜਾਣਾ.  
 Hard, ਕਰੜਾ.  
 Hate, *v. t.*, ਵੈਰ ਰੱਖਣਾ.  
 He, ਉਹ, ਅਹੁ.  
 Head, ਸਿਰ, *m.*  
 Heap, ਢੇਰੀ, *f.*  
 Hear, *v. t.*, ਸੁਣਨਾ.  
 Heat, ਗਰਮੀ, ਤਲਖਾਈ, *f.*  
 Heaven, ਅਕਾਸ਼, *m.*; the abode of  
 the righteous, ਸੁਰਗ, *m.*  
 Heavy, ਭਾਰਾ, ਭਾਰੀ.  
 Herdsman, ਪਾਲੀ.  
 Here, ਇੱਥੇ, ਐੱਥੇ, ਏੱਥੇ.  
 Hide, *v. t.*, ਛਿਪਾਉਣਾ, ਲੁਕਾਉਣਾ,  
 ਲੁਕੋਣਾ.  
 Hide, *v. i.*, ਛਿਪਣਾ, ਲੁਕਣਾ.  
 High, ਉੱਚਾ.  
 Hill, ਪਹਾੜ, *m.*  
 Hither, ਉੱਥੇ, ਉੱਥੇ ਨੂੰ, ਐੱਥੇ ਨੂੰ.  
 Hold, *v. t.*, ਫੜਨਾ, ਫਕੜਨਾ, ਪਕੜਨਾ.  
 Home, ਘਰ, *m.*  
 Horn, ਸਿੰਗ, *m.*  
 Horse, ਘੋੜਾ, *m.*; mare ਘੋੜੀ.  
 Hospital, ਦਵਾਈਖਾਨਾ, ਹਸਪਤਾਲ, *m.*  
 Hot, ਗਰਮ, ਤੌਤਾ.  
 Hot season, ਗਰਮੀ, ਗਰਮੀਆਂ, ਰੋਹੀ, *f.*  
 Hot wind, ਲੂ, *f.*  
 Hour, ਘੰਟਾ, *m.*  
 House, ਘਰ, *m.*  
 How, ਕਿੱਥੇਕਰ, ਕਿੱਕਰ, ਕਿੱਕੜ, ਕਿੱਕਣ,

ਕਿੱਦਾਂ, ਕਿਵੇਂ, ਕਿੱਡਾ, ਕਿੰਨਾ, ਕਿਹਾ.  
 How great, ਕਿੱਡਾ, ਕਿੰਨਾਂ.  
 How long (a time), ਕਿਰਿਰ, ਕਿੰਨਾ  
 ਚਿਰ.  
 How many, ਕਿੰਨੇ, ਕੈ.  
 How much, ਕਿੰਨਾ.  
 Hundred, ਸਉ, ਸੈ, ਸੈ, ਸੈਕੜਾ.  
 Hungry, ਭੁੱਖਾ.  
 Idly, ਐਵੇਂ.  
 Idolator, ਮੂਰਤ ਪੂਜਕ.  
 If, ਜੇ.  
 Ill, ਬਿਮਾਰ.  
 Illiterate, ਅਣਪੜ੍ਹ.  
 Image, ਮੂਰਤ, *f*.  
 Immediately ਹੁਣੇ.  
 In, ਵਿੱਚ, ਵਿਖੇ.  
 Increase, *v. i.*, ਵਧਣਾ.  
 Ink, ਸਿਆਹੀ, *f*.  
 Inkstand, ਦਵਾਤ, *f*.  
 Inside, ਅੰਦਰ.  
 Into, ਵਿੱਚ, ਵਿਖੇ.  
 Iron, ਲੋਹਾ, *m*.  
 It, ਉਹ, ਅਹੁ.  
 Jungle, ਜੰਗਲ, *m.*, ਰੋਹੀ, *f*.  
 Just now, ਹੁਣੇ.  
 Kashmir, ਕਸ਼ਮੀਰ.  
 Keep, *v. t.*, ਰੱਖਣਾ.  
 Kill, *v. t.*, ਮਾਰਨਾ.  
 Kiln, ਆਵਾ, *m*.  
 Kind, *n.*, ਪਰਕਾਰ, *m.*, ਤਰਾਂ, *f*.  
 Kindness, ਕਿਰਪਾ, *f*.  
 King, ਰਾਜਾ, ਮਹਾਰਾਜਾ, ਪਾਤਸ਼ਾਹ.  
 Know, *v. t.* ਜਾਣਨਾ.  
 Knowledge, ਖਬਰ, *f*.  
 Known, ਮਲੂਮ.  
 Lac, (100,000) ਲੱਖ.  
 Lake, ਝੀਲ, *f*.  
 Land, ਜ਼ਮੀਨ, *f.*; country, ਦੇਸ, *m*.

Landing place, ਘਾਟ, *m*.  
 Large, ਵੱਡਾ.  
 Last night, ਰਾਤ, ਰਾਤੀਂ.  
 Last year, ਪਹੁੰ.  
 Laugh, *v. i.*, ਹੱਸਣਾ.  
 Laundry-man, ਪੋਥੀ.  
 Leaf, ਪੱਤਾ, *m*.  
 Learning, ਇਲਮ, *m*.  
 Leave, *n. f.*, ਛੁੱਟੀ.  
 Leave, *v. t.*, ਛੱਡਣਾ.  
 Leave off, *v. t.*, ਛੱਡਣਾ.  
 Left, To be, ਰਹਿ ਜਾਨਾ.  
 Lend, *v. t.*, ਉਧਾਰ ਦੇਣਾ.  
 Letter (epistle), ਚਿੱਠੀ, *f*.  
 Letter (of the alphabet), ਅੱਖਰ  
*m*.  
 Lie, *n. m.*, ਝੂਠ.  
 Lie (to speak falsely), ਝੂਠ ਬੋਲਣਾ.  
 Lie (to recline), ਪੈਣਾ.  
 Lift, *v. t.*, ਚੁੱਕਣਾ, ਚੁੱਕਣਾ.  
 Like, *pp.*, ਜਿਹਾ, ਵਾਂਗੂੰ.  
 Like this, ਇਹਾ ਜਿਹਾ.  
 Limp, *v. i.*, ਲੰਗਣਾ.  
 Listen, *v. t.*, ਸੁਣਨਾ.  
 Little (small), ਛੋਟਾ, ਨਿੱਕਾ;  
 (a small quantity) ਥੋੜਾ.  
 Live, *v. i.*, (dwell) ਰਹਿਣਾ., (be  
 alive) ਜੀਉਣਾ.  
 Living, A, ਗੁਜ਼ਾਰਾ. *m*.  
 Load, *v. t.*, ਲਾਦਣਾ.  
 Loaf, ਰੋਟੀ, *f*.  
 Lock (padlock), ਜੰਦਾ, *m*.  
 Long, ਲੰਮਾ.  
 Look, *v. t.*, ਦੇਖਣਾ, ਵੇਖਣਾ.  
 Loose, *v. t.*, ਖੋਲ੍ਹਣਾ.  
 Loot, *v. t.*, ਲੁੱਟਣਾ.  
 Lower, *v. t.*, ਨੀਵਾਂ ਕਰਨਾ.  
 Luggage, ਅਸਬਾਬ, *m*.



- Made, To be, *v. i.*, ਬਣਨਾ.  
 Maize, ਮੱਕੀ, *f.*  
 Make, *v. t.*, ਬਣਾਉਣਾ, ਕਰਨਾ.  
 Make a noise, *v. t.*, ਰੋਲਾ ਪਾਉਣਾ,  
 Man, ਮਨੁੱਖ, ਆਦਮੀ, generic ; ਪੁਰਖ,  
 ਪੁਰਸ਼, man as distinguished  
 from woman.  
 Manure, ਰੋਹ, *f.*  
 Many, ਬਹੁਤ, ਬਹੁਤੇ, ਬਾਹਲ਼.  
 March, *v. i.*, ਕੁਚ ਕਰਨਾ.  
 Mare, ਘੋੜੀ.  
 Margin, ਕੰਢਾ, *m.*  
 Maund, (40 seers) ਮਣ, *m.*  
 Medicine, ਔਖਤ, ਦਵਾਈ, *f.*  
 Meet, *v. i.*, ਮਿਲਨਾ.  
 Merchandize. ਮਾਲ, *m.*  
 Merchant, ਸੁਦਾਗਰ, ਸਾਹੂਕਾਰ.  
 Milk, ਦੁੱਧ, *m.*  
 Monday, ਸੋਮਵਾਰ, *m.*  
 Money, ਰਪਈਏ, pl. of ਰੁਪਈਆ, a  
 rupee.  
 Monkey, ਬਾਂਦਰ, *m.*  
 Month, ਮਹੀਨਾ, *m.*  
 Moon, ਚੰਦ, ਚੰਦਰਮਾ, *m.*  
 Morning, ਫਜ਼ਰ, *f.*  
 Mother, ਮਾਂ, ਮਾਉਂ, ਮਾਈ, ਮਾਤਾ.  
 Mother in law, ਸੰਸ.  
 Mount, *v. i.*, ਚੜ੍ਹਨਾ ਸੁਆਰ  
 ਹੋਣਾ.  
 Mountain, ਪਹਾੜ, *m.*  
 Move, *v. i.*, ਤੁਰਨਾ.  
 Much, ਬਹੁਤ, ਬਹੁਤਾ.  
 Muhammadan. ਮੁਹੰਮਦੀ, ਮੁਸਲਮਾਨ,  
*m.*, ਮੁਸਲਮਾਨੀ, *f.*  
 Nail, ਮੋਖ, *f.*  
 Name, ਨਾਉਂ, *m.*  
 Need. ਲੋੜ, *f.*  
 Neither, ਨ, ਨਾ.  
 News, ਖਬਰ, *f.*  
 Night, ਰਾਤ, *f.*  
 Nine, ਨੌਂ.  
 No, ਨਹੀਂ.  
 Noon, ਦੁਪਹਿਰ.  
 Nor, ਨ, ਨਾ.  
 Not, ਨਹੀਂ, ਨ, ਨਾ.  
 Nourish, *v. t.*, ਪਾਲਨਾ.  
 Now, ਹੁਣ.  
 Now a days, ਅੱਜ ਕੱਲ਼.  
 Nowhere, ਕਿਤੇ ਨਹੀਂ.  
 Occur, *v. i.*, ਹੋਣਾ.  
 Odour, ਵਾਸਨਾ, *f.*  
 Of itself, ਆਪੇ.  
 Old, ਪੁਰਾਣਾ.  
 Old (man), ਬੁੱਢਾ, (woman),  
 ਬੁੱਢੀ.  
 On, ਪੁਰ, ਉੱਤੇ.  
 On account of, ਮਾਰੇ, ਕਰਕੇ.  
 Once, ਇੱਕ ਵਾਰ, ਇੱਕ ਵਾਰੀ.  
 One, ਇੱਕ.  
 One-eyed. ਕਾਣਾ.  
 Open, *v. t.*, ਖੋਲਣਾ.  
 Opium, ਅਫੀਮ, *f.*  
 Or, ਜਾਂ, ਜਾਂ, ਅਥਵਾ.  
 Orange, ਸੰਗਤਰਾ.  
 Other, ਹੋਰ, ਦੁਆ, ਦੁਜਾ.  
 Otherwise, ਨਹੀਂ ਤਾਂ, ਨਹੀਂ ਤਾ.  
 Outcry, ਡੰਡ, *f.*, ਚੀਕ ਚਿਹਾੜਾ, *m.*  
 Outside, ਬਾਹਰ.  
 Over, (on, or, to, the other side)  
 ਪਾਰ.  
 Ox, ਬਲਦ, ਬੇਲਦ, ਬੈਲ.  
 Pain, ਦੁਖਣਾ.  
 Pale (ink), ਫਿੱਕਾ.  
 Pandit, ਪੰਡਤ.  
 Panjáb, ਪੰਜਾਬ.

Paper, ਕਾਗਤ, ਕਾਗਦ, ਕਾਗਜ, *m.*  
 Pass, *v. i.*, ਲੰਘਣਾ. ਲਖਣਾ, ਨੰਘਣਾ,  
 Pasture, *v. t.*, ਚਾਰਨਾ, ਚੁਗਾਉਣਾ.  
 Pen, ਕਲਮ, *f.*  
 Penknife, ਚੱਕ੍ਰ, *m.*  
 People, ਲੋਕ.  
 Persian, ਫਾਰਸੀ.  
 Pice, ਪੈਸਾ *m.*  
 Pick, *v. t.*, ਚੁਗਣਾ.  
 Pile, ਢੇਰੀ, *f.*  
 Pill, ਖੱਟੀ, *f.*  
 Pit, ਟੋਆ, ਖਾੜਾ.  
 Place, *v. t.*, ਰੱਖਣਾ.  
 Plant, *v. t.*, ਲਾਉਣਾ.  
 Plant, *n.m.*, ਬੂਟਾ.  
 Play (sport)। *v.i.*, ਖੇਡਣਾ ; (on  
 a musical instrument) *v. t.*,  
 ਬਜਾਉਣਾ.  
 Plough, *v. t.*, ਹਲ ਫਾਹੁਣਾ.  
 Pluck, *v. t.*, ਤੋੜਨਾ.  
 Police, ਸਿਪਾਹੀ, ਪੁਲਿਸ  
 Policeman, ਸਿਪਾਹੀ.  
 Pond, ਟੋਭਾ, *m.*  
 Poor, ਗਰੀਬ, ਕੰਗਾਲ.  
 Pour, *v. t.*, ਪਾਉਣਾ.  
 Power, ਸਮਰੱਥਾ, ਸਕਤ, ਸਕਿਤ, *f.*  
 Press (sugar cane), *v. t.*, ਪੀੜਨਾ.  
 Price, ਮੁੱਲ, *m.*  
 Pride, ਅਭਮਾਨ, ਗਰਬ, *m.*  
 Promise, *n. m.*, ਵਾਇਦਾ, ਬਚਨ.  
 Prosperous, ਭਾਗਵਾਨ.  
 Provisions, ਸੈਦਾ, *m.*  
 Pundit, ਪੰਡਤ.  
 Purpose, ਮਨਸਾ, *f.*  
 Put, *v. t.* ਰੱਖਣਾ, ਪਾਉਣਾ  
 Quarrel, *n.*, ਲੜਾਈ, *f.*, ਬਗੜਾ, *m.*  
 Quarrel, *v. i.*, ਲੜਨਾ, ਬਗੜਨਾ, *v. t.*,  
 ਬਗੜਾ ਕਰਨਾ

Quarter, ਪਾਉ, *m.*  
 Queen, ਰਾਣੀ, ਮਹਾਰਾਣੀ.  
 Rain, *n.*, ਬਰਖਾ ਵਰਖਾ, *f.*, ਮੀਂਹ *m.*  
 Rain *v. i.*, ਬਰਖਾ ਪੈਣੀ, ਮੀਂਹ ਪੈਣਾ.  
 Rains (rainy season), ਬਰਸਾਤ, *f.*  
 Rájá, ਰਾਜਾ.  
 Rare, ਵਿਰਲਾ.  
 Reach, *v. i.*, ਪਹੁੰਚਣਾ ਔਪੜਨਾ,  
 ਉੱਪੜਨਾ.  
 Read, ਪੜ੍ਹਨਾ.  
 Read aloud, ਸੁਣਾਉਣਾ.  
 Reap, *v. t.*, ਵੱਢਣਾ.  
 Reason, *n.* ਸਬਬ, ਕਾਰਨ, ਕਾਰਣ.  
 Red, ਲਾਲ.  
 Redness, ਲਾਲੀ.  
 Regard, *v. t.*, ਜਾਣਨਾ.  
 Regiment, ਪਲਟਣ, *f.*  
 Region, ਇਲਾਕਾ, *m.*  
 Remain, *v. i.* ਰਹਿਣਾ.  
 Reply, *n. m.*, ਉੱਤਰ.  
 Reply, *v. t.*, ਉੱਤਰ ਦੇਣਾ.  
 Return, *v. i.*, ਮੁੜਨਾ.  
 Revenge, *n. m.*, ਬਦਲਾ.  
 Rice, ਚਾਉਲ *m.*  
 Rich, ਧਨਵਾਨ.  
 Rifle, ਬਦੂਕ, ਬੰਦੂਕ *f.*  
 Ring, *v. i.*, ਬੰਜਣਾ.  
 Ring *v. t.*, ਬਜਾਉਣਾ.  
 Ripe, ਪੱਕਾ.  
 Rise, *v. i.*, ਚੜ੍ਹਨਾ, ਉੱਠਣਾ.  
 River, ਦਰਿਆਉ, *m.*  
 Road, ਸੜਕ; *f.* ਰਾਹ *m. f.*  
 Robber, ਧਾੜਵੀ.  
 Rod, ਸੀਖ, *f.*  
 Room, ਕੋਠੜੀ.  
 Root, ਜੜ *f.*  
 Rope, ਰੌਸਾ, *m.*, ਰੌਸੀ, *f.*  
 Rose, ਗੁਲਾਬ, *m.*

- Run, *v. i.*, ਦੌੜਨਾ, ਭੱਜਣਾ, ਵਗਾ, ਨੱਠਣਾ.  
 Rupee, ਰੁਪਈਆ ਰਪੈਯਾ *m.*  
 Sage, ਰਿਖੀ *m.*  
 Sand, ਰੇਤ *f.*  
 Say, *v. t.*, ਆਖਣਾ, ਕਹਿਣਾ.  
 School, ਮਦਰਸਾ, *m.*  
 Seat, *v. t.*, ਬਠਾਲਣਾ.  
 Search for, *v. t.* ਭਾਲਣਾ, ਟੋਲਣਾ ਢੂੰਢਣਾ.  
 Second, *a.*, ਦੂਆ, ਦੂਜਾ.  
 See, *v. t.*, ਦੇਖਣਾ, ਵੇਖਣਾ.  
 Seed, ਬੀਉ, *m.*  
 Seem, *v. i.*, ਮਲੂਮ ਹੋਣਾ.  
 Seer, ਸੇਰ, *m.*, (about 2 lb weight).  
 Seize, *v. t.*; ਫੜਨਾ.  
 Seize upon, *v. t.*, ਮੱਲਣਾ.  
 Sell, *v. t.*, ਵੇਚਣਾ ਬੇਚਣਾ.  
 Send, *v. t.*, ਘੱਲਣਾ, ਭੇਜਣਾ.  
 Send for, *v. t.*, ਮੰਗਾਉਣਾ.  
 Sepoy, ਸਿਪਾਹੀ.  
 Servant, ਨੌਕਰ.  
 Set on fire, *v. t.*, ਅੱਗ ਲਾਉਣੀ.  
 Seven, ਸੱਤ.  
 Several, ਕਈ.  
 Sheep, ਭੇਡ, *f.*  
 Shine, *v. t.*, ਚਮਕਣਾ.  
 Shoe, ਜੁੱਤੀ, *f.*  
 Shoemaker, ਮੋਚੀ.  
 Shop, ਹੱਟੀ, *f.*  
 Shore, ਕੰਢਾ, *m.*  
 Shrub, ਬੂਟਾ, *m.*  
 Shyness, ਸਰਮ; *f.*  
 Sickness, ਬਿਮਾਰੀ, *f.*  
 Sikh, ਸਿੱਖ, *m.* ਸਿੱਖਣੀ, *f.*  
 Silver, ਚਾਂਦੀ, *f.*  
 Sing, *v. i.*, ਗਾਉਣਾ.  
 Sink, *v. i.* ਡੁੱਬਣਾ.  
 Sister, ਭਣ.  
 Sister's son, ਭਣੇਵਾਂ.  
 Sit, *v. i.*, ਬੈਠਣਾ.  
 Six, ਛੇ, ਛੀ.  
 Slander, *v. i.*, ਨਿੰਦਿਆ ਕਰਨੀ.  
 Sleep, *v. i.* ਸੌਣਾ, ਸੌਂਣਾ.  
 Smart, *v. i.*, ਦੁਖਣਾ.  
 Smoke, *v. t.*, ਪੀਣਾ, (always preceded by a word denoting the thing smoked, as ਤਮਾਖੂ, ਹੁੱਕਾ &c.)  
 Snake, ਸੱਪ ਸਰਪ, *m.*  
 So,, ਤਿਹਾ.  
 Society (companionship), ਸੁਹੁਬਤ, *f.*  
 So great, } ਐਡਾ, ਐਡਾ ਕੈਡਾ,  
 So large, } ਐੱਨਾ.  
 Soldier (English), ਗੋਰਾ, (native), ਸਿਪਾਹੀ.  
 So long (a time), ਤਿਚਿਰ.  
 Some, ਬਾਜਾ, ਕੋਈ, ਕੁਛ, ਇੱਕ.  
 Somehow, ਕਿਵੇਂ.  
 Some one, ਕੋਈ.  
 Some one or other, ਕੋਈ ਨਾ ਕੋਈ.  
 Something, ਕੁਛ.  
 Something or other, ਕੁਛ ਨਾ ਕੁਛ.  
 Some time, ਕਦੇ.  
 Some time or other, ਕਦੇ ਨਾ ਕਦੇ.  
 Somewhere, ਕਿਤੇ.  
 Somewhere or other, ਕਿਤੇ ਨਾ ਕਿਤੇ.  
 So much, ਐੱਨਾ.  
 Son, ਪੁੱਤ, ਪੁੱਤ੍ਰ, ਮੁੰਡਾ.  
 Sound, ਅਵਾਜ਼, *f.*  
 Sour, ਖੱਟਾ.  
 Sow, *v. t.*, ਬੀਜਣਾ.  
 Speak, *v. i.*, ਬੋਲਣਾ.



- Speak of, *v. t.*, ਕਹਿਣਾ.  
 Spend *v. t.*, ਖਰਚ ਕਰਨਾ.  
 Spirit, ਆਤਮਾ, *m.*  
 Spirits (alcoholic), ਦਾਰੂ, *m.*,  
     ਸਰਾਬ, *f.*  
 Split, *v. t.*, ਚੀਰਨਾ.  
 Sport (hunting, & c.), ਸਕਾਰ.  
 Spot, ਦਾਗ, *m.*  
 Staff, ਸੋਟਾ, *m.*  
 Stand, *v. i.*, ਖੜਨਾ, ਖੜਾ ਹੋਣਾ.  
 Star, ਤਾਰਾ, *m.*  
 Start, *v. i.*, ਤੁਰਨਾ, ਤੁਰ ਜਾਣਾ, ਤੁਰ ਪੈਣਾ.  
 Startle, *v. i.*, ਚੌਂਕਣਾ.  
 Stay, *v. i.*, ਰਹਿਣਾ, ਟਿਕਣਾ, ਟਿਕ ਜਾਣਾ.  
 Steal, *v. t.*, ਚੁਰਾਉਣਾ.  
 Stick, *n. f.*, ਲੱਕੜੀ.  
 Stick, *v. i.*, ਫਸਣਾ.  
 Still, *conj.*, ਤਾਂ ਥੀ, ਤਾਂ ਭੀ.  
 Stone, ਪੱਥਰ, *m.*  
 Stool, (cane), ਮੂੜਾ, *m.*  
 Stop, *v. t.*, ਖੜਾ ਕਰਨਾ.  
 Story, ਕਥਾ, *f.*  
 Straw, ਤੂੜੀ, *f.*  
 Strike, *v. t.*, ਮਾਰਨਾ; as a clock,  
     *v. i.*, ਬੱਜਣਾ.  
 Strong, ਤਕੜਾ.  
 Súbadár, ਸੁਬੇਦਾਰ.  
 Subside, *v. i.*, ਉੱਤਰਨਾ, ਲਹਿਣਾ.  
 Such, ਐਹਾ, ਅਜਿਹਾ.  
 Suffer abuse, *v. t.*, ਗਾਲ਼ ਖਾਣੀ.  
 Sugar, ਸ਼ੱਕਰ, *f.*  
 Sugar cane, ਕਮਾਦ, ਕੁਮਾਦ, ਇੱਖ, ਈਖ,  
     *m.*, ਕਮਾਦੀ, ਕੁਮਾਦੀ, *f.*  
 Sun, ਸੂਰਜ, *m.*  
 Sun (sunshine), ਧੁੱਪ, *f.* often  
     used in the pl., ਧੁੱਪਾਂ.  
 Suspicion, ਭਰਮ, *m.*  
 Sweeper, ਚੁਹੜਾ, *m.*, ਚੁਹੜੀ, *f.*  
 Sweet, ਮਿੱਠਾ.  
 Sweets, ਮਿਠਿਆਈ, *f.*  
 Swell, *v. i.*, ਸੁੱਜਣਾ.  
 Sword, ਤਲਵਾਰ, *f.*  
 Table, ਮੇਜ਼, *f.*  
 Take, *v. t.*, ਲੈਣਾ.  
 Take hold, *v. t.*, ਫੜਨਾ, ਫਕੜਨਾ,  
     ਪਕੜਨਾ.  
 Take off, *v. t.*, ਲਾਹੁਣਾ, ਲਾਹ ਲੈਣਾ.  
 Take out, *v. t.*, ਕੱਢਣਾ, ਕੱਢ ਲੈਣਾ.  
 Take up, *v. t.*, ਚੁੱਕਣਾ, ਚੁੱਕਣਾ.  
 Talk, *v. t.*, ਗੱਲਾਂ ਕਰਨੀਆਂ.  
 Tall, ਲੰਮਾ.  
 Teach, *v. t.*, ਪੜ੍ਹਾਉਣਾ.  
 Tear, *v. t.*, ਪਾੜਨਾ.  
 Tease, *v. t.*, ਫੇੜਨਾ.  
 Tell, *v. t.*, ਦੱਸਣਾ, ਕਹਿਣਾ, ਸੁਣਾਉਣਾ.  
 Ten, ਦਸ.  
 Tent, ਡੇਰਾ, ਤੰਬੂ, *m.*  
 Tenth, ਦਸਵਾਂ.  
 That, *dem. pr.*, ਉਹ. ਅਹੁ.  
 That, *rel. pr.*, ਜੋ, ਜਿਹੜਾ, ਜੇਹੜਾ.  
 That, *conj.*, ਕਿ, ਜੋ, ਭਈ.  
 The other side, (of a river, &c.)  
     ਪਾਰ.  
 There, ਉੱਥੇ, ਓੱਥੇ.  
 Thick, ਸੋਟਾ.  
 Thief, ਚੋਰ.  
 Thing, ਗੱਲ, *f.*; a material thing  
     ਵਸਤ, ਵਸਤ, ਚੀਜ਼, *f.*  
 Think, (consider), *v. t.*, ਸੋਚਣਾ.  
 Think (suppose), *v. t.*, ਸਮਝਣਾ.  
 Third, ਤੀਆ, ਤੀਜਾ.  
 Thirsty, ਤਿਹਾਇਆ.  
 This, ਇਹ.  
 This side (of a river, &c.), ਉਰਾਰ.  
 This year, ਐਤਕੀ.  
 Thorn, ਝੰਡਾ, *m.*

Thousand, ਹਜ਼ਾਰ.  
 Three, ਤਿੰਨ.  
 Throw, *v. t.*, ਪਾਉਣਾ, ਸਿਟਣਾ, ਸੁੱਟਣਾ.  
 Throw down, ਢਾਉਣਾ.  
 Thursday, ਵੀਰਵਾਰ, *m.*  
 Tie, *v. t.*, ਬੰਨ੍ਹਣਾ.  
 Till, ਤਾਈਂ, ਤੀਰੁ, ਤੀਕੁਰ.  
 Time, ਵੇਲਾ, *m.* ਵਾਰ ਵਾਰੀ, *f.*  
 To, ਨੂੰ, ਕੋਲ, ਪਾਹ, ਪਾਸ.  
 Tobacco, ਤਮਾਕੂ, *m.*  
 Today, ਅੱਜ, ਅੱਜ.  
 Together, ਕੱਠਾ.  
 Tomorrow, ਕਲ, ਭਲਕ *f.*, ਭਲਕੇ.  
 Tonight, ਰਾਤ, ਰਾਤੀਂ, ਰਾਤ ਨੂੰ, ਅੱਜ  
 ਰਾਤ ਨੂੰ.  
 Too, ਬੀ, ਭੀ.  
 Towards, ਵਲ, ਵਲ.  
 Train, ਗੱਡੀ, ਰੇਲ ਗੱਡੀ, ਰੇਲ.  
 Tree, ਬਿਰਛ, ਬੂਟਾ, *m.*  
 Tremble, *v. i.*, ਕੰਬਣਾ.  
 True, ਸੱਚ, ਸੱਤ.  
 Trunk (of an elephant), ਸੁੰਡ, *f.*  
 Truth, ਸੱਚ, ਸੱਤ, *m.*  
 Turn round, *v. i.*, ਘੁੰਮਣਾ.  
 Twelve, ਬਾਰਾਂ.  
 Twenty, ਵੀਹ, ਬੀਹ.  
 Twice, ਦੋ ਵਾਰ, ਦੋ ਵਾਰੀ.  
 Two, ਦੋ.  
 Uncomfortably, ਔਖਾ.  
 Uncover, *v. t.*, ਨਗਾ ਕਰਨਾ.  
 Upper, ਉੱਪਰਲਾ, ਉੱਪਰ ਦਾ.  
 Upset, *v. t.*, ਉਲਟਾਉਣਾ.  
 Very, ਬਹੁਤ, ਵਡਾ.  
 Vex, *v. t.*, ਔਖਾ ਕਰਨਾ.  
 Village, ਪਿੰਡ, ਗਰਾਉਂ.  
 Virtue, ਗੁਣ, *m.*  
 Virtuous act, ਪੁਨ, *m.*  
 Visit, *v. t.*, (a country or place),

ਸੈਲ ਕਰਨਾ, (a person), ਮੁਲਾਕਾਤ  
 ਕਰਨੀ.  
 Wages, ਮਜ਼ੂਰੀ, *f.*  
 Wage war, *v. t.*, ਲੜਾਈ ਕਰਨੀ,  
 ਜੰਗ ਕਰਨਾ.  
 Wait, *v. i.*, ਠਹਿਰਨਾ, ਠਹਿਰ ਜਾਣਾ.  
 Wake, *v. i.*, ਜਾਗਣਾ.  
 Wake, *v. t.*, ਜਗਾਉਣਾ.  
 Wall, ਕੰਧ, *f.*  
 Wander, *v. i.*, ਫਿਰਨਾ, ਰਮਣਾ.  
 Want, *v. t.*, ਚਾਹੁਣਾ.  
 Wash, *v. t.*, ਧੋਣਾ.  
 Watch, *n. f.*, ਘੜੀ.  
 Water, ਪਾਣੀ, ਜਲ, *m.*  
 Weak, ਕਮਜ਼ੋਰ.  
 Wealth, ਧਨ, *m.*  
 Weave, *v. t.*, ਬੁਣਨਾ.  
 Weaver, ਜੁਲਾਹਾ, *m.*  
 Weight, ਭਾਰ, *m.*  
 Well *n. m.*, ਖੂਹਾ, ਖੂਹ.  
 Well, *a.*, (in health) ਰਾਜੀ, ਦਗਾ.  
 Well, *ad.*, ਚੰਗਾ, ਭਲਾ.  
 What, *rel. pr.*, ਜੋ, ਜਿਹੜਾ, ਜੇਹੜਾ.  
 What, *int. pr.*, ਕੌਣ, ਕਿਆ, ਕੀ, ਕਿਹੜਾ,  
 ਕੇਹੜਾ.  
 What, *pr. a.*, ਕਿਹਾ, ਕੇਹਾ.  
 Whatever, ਜੋ ਕੁਛ.  
 Wheat, ਕਣਕ, *f.*  
 Wheel, ਪਹੀਆ, *m.*  
 When, *rel. ad.*, ਜਾਂ, ਜਦ.  
 When, *int. ad.*, ਕਦ.  
 Where, *rel. ad.*, ਜਿੱਥੇ.  
 Where, *int. ad.*, ਕਿੱਥੇ.  
 Wherever, ਜਿੱਥੇ ਕਿਤੇ.  
 Which, *rel. pr.*, ਜੋ, ਜਿਹੜਾ, ਜੇਹੜਾ.  
 Which, *int. pr.*, ਕੌਣ, ਕਿਹੜਾ, ਕੇਹੜਾ.  
 Who, *rel. pr.*, ਜੋ, ਜਿਹੜਾ, ਜੇਹੜਾ.

Who, *int. pr.*, ਕੌਣ, ਕਿਹੜਾ, ਕੇਹੜਾ.

Whoever, ਜੋ ਕੋਈ.

Whole, The, ਸਾਰਾ.

Why, ਕਿਉਂ.

Wide. ਚੌੜਾ, ਚਉੜਾ.

Wife, ਵਹੁਟੀ, ਤੀਮੀ, ਇਸਤੀ.

Wild duck, ਮੁਰਗਾਈ, ਮੁਰਗਾਬੀ, *f.*

Wind, ਹਵਾ, ਵਾਉ, ਵਾਲ਼, ਬਾਲ਼, ਪੇਣ, *f.*

Winter, ਸਿਆਲ਼, *m.*

Wise, ਗਿਆਨੀ, ਬੁੱਧਵਾਨ, ਸਿਆਣਾ.

Wish, *v. t.*, ਚਾਹੁਣਾ.

With, ਨਾਲ਼.

Wither, ਸੁੱਕ ਜਾਣਾ.

Without, ਬਿਨਾ.

Wolf, ਬਘਿਆੜ, *m.*

Woman, ਤੀਮੀ, ਇਸਤੀ.

Wood, ਲੱਕੜੀ, *f.*

Word, ਗੱਲ, *f.*

Work, *n. m.*, ਕੰਮ.

Work, *v. t.*, ਕੰਮ ਕਰਨਾ.

World, ਜਗਤ, ਸੰਸਾਰ, *m.*

Worship, ਭਜਨ ਕਰਨਾ, ਪੂਜਾ ਕਰਨੀ.

Worthy, ਲਾਇਕ, ਜੋਗ.

Write, *v. t.*, ਲਿਖਣਾ.

Year, ਬਰਸ, *m. f.*, ਵਰਹਾ, *m.*

Yesterday, ਕੱਲ.

Yet, ਹੁਣੇ, ਅਜੇ.

You, ਤੂੰ.

Young man, } ਗਭਰੂ, ਜੁਆਨ.

Youth, }



**PANJABI  
MANUAL AND GRAMMAR**

*By*  
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## PREFACE.

This Grammar is intended as a Guide to the spoken Panjabi of the Northern Panjab, i.e. the Panjabi spoken in the districts of Sialkot, Gujranwala, Lahaur, Gujrat, Firozpur and to some extent in the adjoining districts. The language of the northern part of Gujranwala has been taken as the standard. It is a guide to spoken Panjabi, not to the Panjabi found in books, and in particular it is not meant to deal with the Panjabi of the Sikhs, usually written in Gurmukkhī letters. The Panjabi treated of in this work is as a rule found printed in Persian letters.

It is now generally admitted that the old method of learning a language is unsatisfactory. To attempt to learn Panjabi as we learned Greek and Latin and Hebrew can only result in failure. In the following pages, therefore, great stress is laid on the modern oral method, and an exhaustive series of short questions and answers will be found in Part II, the Guide to Conversation, and of longer sentences in Part III, the Guide to Connected Speech.

The responsibility for the various parts of the work has been divided between us as follows:—Mr. Cummings has written the Introduction on the Right Method of learning a language; Part I, a Phonetic account of the Pronunciation; the English of Lessons I to XL in Part II on Conversation; Lessons I to XXI, with the English of XXII to XXXV, in Part III on Connected Speech; the Diversification Table.

I have written the Panjabi Grammar which forms the second section of this volume; the Preface, the Pronunciation Exercises; the Panjabi of the first forty lessons and the whole of the succeeding lessons in Part II, the Panjabi of Lessons XXII to XXXV in Part III; have revised the Panjabi of Lessons I to XXI at the request of Mr. Cummings, who has resided now for some time in America, and have corrected all the proofs of the work.

I should like to make grateful mention of the assistance

rendered by Lala Sundar Das, teacher in the Church of Scotland High School, Gujrat. He is particularly well acquainted with the niceties of his native language, and he has made many valuable suggestions.

*Romanising.* The values of the different letters will be found in the Phonetic Introduction, Part I. It will be useful here to draw attention to the difficulties of accurate Romanising. It is easy to transliterate from Persian or Gurmukkhī letters to Roman, for each letter in that case has its value, but when the standard is the spoken sound the difficulty is very great. Indeed to romanise accurately one would need new signs.

Sounds vary in different places, so that what is a correct representation for one district may not be quite correct for a neighbouring district. A teacher with Urduising tendencies may affect an Urdu pronunciation. Such a teacher would pedantically say *sāhib* for *sāhb*; *bīmār* for *bamār*, ill; *zamīn* for *jīwī*, land; *Arabī* for *Arbī*, Arabic.

In the following pages an effort has been made to avoid forms which are confined to illiterate villagers, to avoid also imitations of Urdu and to preserve the forms which are commonly used in daily speech amongst people of moderate education, such as schoolboys or shopkeepers. Thus for penknife *kācū* is avoided as illiterate, *cāqū* as Urdu, and *cakkū* is employed as the ordinary word; so also for road the word is not *sharak* or *sarak*, but *sarak*. It follows that all special Arabic signs are rejected. Words like *haqq*, *huqqa*, *ta'rīf*, *liyāqat*, are changed to *hakk*, *hukkā*, *tarīf*, *liākat* and so on.

The determination of the length of vowels, especially unaccented vowels, is a matter of great difficulty. Thus *ā* is quite different from *a*, the former being generally considered long. Yet we have words like *sājē*, *sāsū*, *sāṇē* (see Pronom. Suffixes, pp. 84, 86), where the *a* is the same vowel as *ā*, but is quite short. Similarly the final unaccented *a* in *patā*, *bhijṇā*, *tuhāḍḍā* is the vowel *ā*, but is shorter than an accented *ā*.

We find the same difficulty with *ē* and *e*, *ō* and *o*. Should we write *hōkē* or *hōke*, *hōeā* or *hoeā*, *kī ē* or *kī e*; is the second vowel in *tū ē* short or long? A question arises also about words



with short ai, paie or pae, lahe or laihe, baihe or bahe, gaie or gae.

Again there is a tendency in Panjabi to nasalize the vowel of every syllable containing n, and still more of every syllable containing ṇ. If we were to write all such syllables with the nasal sign we should produce very uncouth forms. The student will bear in mind this general tendency. Sāṇē might equally well be written sāṇṇṇṇ, jāṇā might be jāṇṇṇ, jaṇē might be jaṇṇṇ.

Another tendency is to introduce a tonic h (i.e. an h which raises the tone of a syllable) in accented syllables at the end of sentences. It is common to hear karhō for kārō, jāh for jā, baṇāhā for baṇāṇṇ, and so on. This h has not been written in these pages except in very marked cases such as dēh, dēho, jāh, jāho, instead of dē, deo, jā, jāo (give, go).

On the other hand the deep guttural h is sometimes uttered especially after r, when there is a very strong accent, thus we hear rhāṭh for rāṭh, resolute: Rhāṇō for Rāṇō, girl's name: rhātī for rātī, by night.

There is a common tendency to double a consonant, other than n, l, r, r and h, when an accented vowel precedes and an unaccented vowel follows. We sometimes hear Panjābbī for Panjābī, tuhānnū for tuhānū, to you, māllī for māli, gardener. In other words, too, this difficulty arises, as in calṇā or callṇā.

Again g and ḡ, kh and kh are often interchangeable. It may be noticed that the sounds kh, g, l, n, tend to become either kkh, gg, ll, nn or kh, ḡ, ḷ, ṇ. Thus sikheā is either sikkheā or sikheā, lagā, is lāgga or lagā, and we find that n and l are rare undoubled unless when followed by a consonant which makes n and l hard to enunciate.

These varieties will occur in the declension of a single word. We may have likkhā, shall I write, but likhā, written, sikkhḡgā, you will learn, and sikhī (f) learned, wēkkhē, he may see, wēkhkē, having seen. In a number of the above instances it has seemed better to allow both forms to appear and not to imply a uniformity which does not exist.

The reader will, therefore, expect to find some words written in two ways, and will moreover be prepared for somewhat unfa-

miliar spellings of words which occur in Urdu. It has hitherto been customary to romanise Urdu words as they are romanised in Urdu. This leads to mispronunciation. In the following pages words will be found written approximately as they are spoken. Thus *munsif* becomes *munsaf*, *hāzir* becomes *hāzar*, for *shaitān* we have *shatān*, and so with many others.

Owing to the habit of retaining the Urdu spelling one is in danger of overlooking the fact that even by educated speakers these words are not pronounced as they are in Urdu. In the interests of correctness it is clearly necessary to depart from the customary spelling.

Triple letters found in words like *cukkkke*, *bhannnā*, *sadddā*, or with *h* added, in *bannhnā*, *nakhhiddhdā*, are not easy to pronounce. Between them and double letters there is a difference which, if slight, is frequently quite perceptible. See *Pronun. Exx.*, p. xx.

In Parts II and III it should be noted that the translation is not always literal. It is important for the beginner early to realise that ideas and not words are to be translated. Thus if in a lesson on the use of Prepositions a Panjabi sentence is found containing no preposition, it is to be understood that in such a sentence Panjabi ordinarily does not need one. The student should, specially in Part III, make inquiries about the exact meaning of the words employed.

Some difficulty was felt in Part III with regard to the use of capitals for pronouns referring to the Persons of the Trinity. As in a number of the sentences it is not clear from the actual words that any reference to the Divine Persons is intended, it seemed better to follow the practice of the Revised Version of the Bible and restrict capitals to nouns, printing the pronouns with small letters. The sentences founded on the Gospel according to St. John will be of special value to those who in their daily work experience a need for a religious vocabulary. It has been thought advisable to keep in a distinct section all the sentences directly bearing upon religious matters. They will be found in Part III.

In conclusion one may be permitted to express the hope that this Grammar will be found useful by those Europeans—missionaries,

Government servants and business men—who desire to acquire a knowledge of the language of the sturdy inhabitants of the Panjab. The avoidance of Persian and Gurmukkhī letters will have the double advantage of rendering the words easy to read and of securing greater correctness in the representation of sounds. As students will be spared the initial difficulty of learning a new script perhaps many will take courage and commence the study of this virile and fascinating tongue.

WAZIRĀBĀD :

T. GRAHAME BAILEY

*February 20th, 1912*

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**Title**

**Author**

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## SYSTEM OF ROMANISING.

The approximate sounds of the letters employed may be given here, but fuller details should be sought in the Phonetic account of the pronunciation, pp. 11—25.

Consonants, **b**, **f**, **j**, **k**, **l**, **m**, **n**, **p**, **s**, **z** have nearly the same sound as in English, but great care should be taken not to aspirate **k** and **p**. English **k** and **p** are always slightly aspirated. This caution is required also for the letters **c**, **t**, **ṭ**, all of which a foreigner tends to aspirate.

**c**, like **ch** in *child*, but unaspirated.

**d** and **t** are the sounds we should make if we tried to say the English **d** and **t** with the tip *and sides* of the tongue against the front teeth, **ḍ** and **ṭ** are the same pronounced with the tip of the tongue against the soft palate. The difference between **t** and **ṭ**, and between **d** and **ḍ**, is very great.

**g**, like **g** in *get*. In Panjabi undoubled **g** between two vowels tends to become **g**.

**g** is a voiced **kh**. One may learn to say **g** by repeating *ga-ga-ga* over and over again with extreme rapidity.

**h**, see Phonetics, p. 17, and Pronunc. Exx. pp. xvi—xxiv. In **ch**, **kh**, **ph**, **th**, **ṭh**, it resembles an English **h**, but must be forcibly enunciated without any vowel between it and the letter preceding it.

**j**, see above; when undoubled and followed and preceded by a vowel it tends to become **y**.

**kh**, like **gh** in Irish *lough* or **ch** in Scotch *loch*. **kh**, with **k** undoubled, preceded and followed by a vowel, tends to become **kh**.

**l**, like **l** uttered with the tip of the tongue against the soft palate.

**n**, like **n** with the tip of the tongue against the soft palate.

Nasal **n** is represented by a sign over the nasalized vowel as **ā̃**, **ē̃**, etc. It is like the **n** in the French *mon*, *voyons*.

**ñ**, like **n** in *señor*, *cañon* or the **ni** in *lenient*. **nj** tends to become **ñ**.

**ṇ**, like **ng** in *sing*.

**r**, like Scotch **r** well trilled, very unlike English, Irish or American **r**.

**ṛ** made from the soft palate, see Phonetics. It has no resemblance to the American or Irish **r**.

**ṭ**, **t̤**, see above under **d**.

**w**, see Phonetics. It is different from English **w** and **v**, but is nearer to **v** than to **w**. The lower lip must not touch the teeth in making Panjabi **w**.

**y**, like English consonantal **y**, but tends, especially when doubled, towards **zh**.

### VOWELS.

**ā**, **ī**, **ū**, like Italian **a**, **i**, **u**; **ē**, **ō**, like French **ê**, **ô**.

**a**, **e**, **i**, **o**, **u** when not marked long are to be read short. Sometimes **e** and **o** have been marked short as a warning against the tendency to make them invariably long. But they are to be read long only when especially marked so.

**a** is like the first **a** in the word America or the **u** in plum.

**e**, **o** are like **ē**, **ō** shortened.

**i** is like English **i** in linen.

**u** like **u** in pull, but broad and unrounded.

**ai**; the pronunciation of **ai** heard from well-educated people is given on page 21 of Phonetics. Among ordinary people it has practically ceased to be diphthongal. If one says the vowel in *hand*, and while saying it lowers the jaw and spreads the lips one will get very near **ai**.

**au** is a combination of **a** and **o** made into a diphthong.





## PRONUNCIATION EXERCISES.

The following sentences and words are given in the hope that they may suggest to the student the chief difficulties of pronunciation. They are merely suggestions. The list might be indefinitely extended; each day's study of the language will draw attention to new words which are hard to pronounce. There is perhaps nothing which students of language seem to find harder than to carry out a firm resolve to set apart a definite period of time every day for practice in pronunciation. Yet there is scarcely anything in language study so well worth acquiring as a good pronunciation. It is of far more value than a large vocabulary.

The following rules for the use of these and similar exercises may be of use:—

1. Set apart a definite time of at least 20 minutes every day for practice in pronunciation, and let nothing interfere with it.
2. During this time practise nothing but pronunciation. Do not get beguiled into a discussion of idioms or constructions or other points in connection with the language. They can wait for the Conversation hour.
3. Pay little or no attention to the Munshi's assurances that your pronunciation is practically correct. If you wish to test your pronunciation, do so by dictating to the Munshi a list of *imaginary* words and observing in how many cases he writes the sound which you intend. Dictate such sounds as these ṭā, ṭā, thā, ṭhā, tā, thā, ṭā, ṭhā, tāh, ṭāh, ṭāh, tāh. Then substitute for the initial ṭ or t the letters, r, r, d, d, p, b, c, ch, etc., and change all the vowels, and finally put all the consonants after the vowel instead of before it. Try them also doubled, e.g., atā attā, acā, accā, achā, acchā, etc. If the Munshi always knows what sounds you intend you have learned the pronunciation of the language well, but not of necessity perfectly, for the Munshi may come to recognise your method of making a particular sound.

Do not attempt all the sounds every day. A few are enough for each lesson. Sometimes one or two are sufficient, but do not go on too long at one sound, you will soon cease to be fresh enough to be able to make it.

5. Few instructors can teach pronunciation; you will therefore have to teach yourself, by saying each word or sound after the teacher. Keep on doing this whether he says you have got it correctly or not. Do not, however, say a word twenty times after he has said it once, say it rather once, or perhaps twice, each time that he says it.

6. During conversation or reading do not spend much time on the niceties of pronunciation, for your conversation or reading will be unduly interrupted. This rule, No. 6, applies only if time is being set apart with unfailing regularity every day for practice in pronunciation.

7. Do not confine yourself to the words in the following sentences. Take up systematically all the sounds of the language, and be especially careful not to limit yourself to the sounds which are commonly considered difficult. *Pay great attention to vowels.* They are generally disregarded by students as being quite easy. The simplest vowels are often extremely difficult for a foreigner.

8. About once a week have dictation of sounds, using both real and imaginary words. For the purposes of this dictation words and sounds should be written in Roman letters. It need not occupy more than a very few minutes. Sometimes the student should dictate sounds to the Munshi, sometimes the Munshi should dictate them to the student. If the student is working at the Persian or Gurmukkhī character, he will have dictation, quite independent of this and at a different time, to test his knowledge of the letters.

*The pronunciation of h.* h is perhaps the most difficult letter in Panjabi. Its three pronunciations are dealt with under phonetics.

(a) The ordinary English pronunciation is found in only two or three words. It is probably merely softened down from **kh**, for it is quite common to hear **ākhō** for **āhō**, yes; **ēkhāī** and **ōkhāī** for **ēhāī** and **ōhāī**, this very one, that very one.



(b) The tonic *h*, raising the tone of the syllable, occurs only in an accented syllable after the vowel, or before the vowel of the syllable following an accented syllable. It cannot occur before an accented vowel. As its only effect is to raise the tone it will be understood that from the point of view of pronunciation it is immaterial whether we write *ḍāḍhā* or *ḍāhḍā* (severe), *unnhiwā* or *unnihwā*, nineteen, *wēhndā* or *wēndhā*, looking.

(c) The deep sound represented by *h* occurs always in an accented syllable before the vowel. It distantly resembles the Arabic *ain*, and can be enunciated only on a low tone. It strikes the ear as a deep guttural sound. It may accompany any consonant or vowel whatever, whether surd or sonant. In the majority of cases, *bh*, *jh*, *gh*, *dh*, *ḍb* when pronounced with this deep *h* are really pronounced as beginning with *p*, *c*, *k*, *t*, *ṭ*, but it is, of course, quite possible to have *b*, *j*, *g*, *d*, *ḍ*, also with this sound. The following examples show actual occurrences of it. The forms in brackets indicate the usual way of writing the words, the others the actual pronunciation. The sound is represented by (').

*pr'ā* (*bhrā*), brother.  
*p'ā*, (*bhā*), price.  
*b'ā*, (*bahā*), cause to sit.  
*t'āī*, (*ḍhāī*), 2½.  
*ḍ'āī*, (*ḍahāī*), price of placing  
 (beds, etc.).  
*s'āb*, (*hisāb*), account.  
*S'āī*, (*Īsāī*), Christian.  
*Z'āk* (*Izhāk*), Isaac.  
*Sh'ābbā* (*Shahābā*), a name.  
*pakh'ā*, (*pakhhā*) fever, heat.  
*ph'ā* (*phahā*), entanglement.  
*n'ērnī*, (*hanērnī*), giddiness.  
*l'āī*, (*lahāī*), descent.  
*waḷ'ēṭṇā*, (*waḷhēṭṇā*), wrap  
 up.  
*M'ammā* (*Mhammā*), a name.  
*w'alā*, (*whalā*), interj., well,  
 etc.

*laṅg'āṇā*, (*laṅghāṇā*), cause  
 to pass.  
*kaṭ'āṇā*, (*ghaṭāṇā*), lesson.  
*kaḍ'āṇā*, (*kaḍhāṇā*), turn  
 out.  
*c'ajjar*, (*jhajjar*), earthen pot.  
*J'ūrā* (*Hujūrā*) a name.  
*ci'ūr*, (*jhiūr*) waterman.  
*pale'āī*, (*bhaleāī*), goodness  
*ch'attar* (*chihattar*), 76.  
*panj'attar*, (*panjhattar*), 75.  
*tar'āoā*, (*dharāeā*), caused to  
 be placed.  
*Wad'āwā*, (*Wadhāwā*), a  
 name.  
*kaṛ'āeā*, (*ghaṛāeā*), caused  
 to be engraved.  
*'iyyā*, (*hiyyā*), sides of bed.  
*'ā*, (*hā*) yes.



It is important to get a clear understanding of these sounds, to see for example the difference between **ḍhāī**, the price of placing beds, etc., and **ḍhāī**, 2½; **bhāī**, seated, and **bhāī**, brother. The first vowel 'a' usually written in **bahāī**, seated, and in **ḍahāī** price of placing, is not pronounced except by those who affect an Urdu pronunciation. The whole difference is in the initial letter. Note carefully the sounds in—

- **Kitthe bhāī bhāī**, (**kitthe b'āī**, **p'āī**), where hast thou seated her, brother?

**ḍhāī ḍhāī ānē ditti** (**ḍ'āī ṭ'āī**) he gave 2½ annas for placing the beds.

It will be seen, then, that the double letters **bh**, **gh**, **dh**, **ḍh**, **jh**, have two sounds for each pair. In one case the first letters are pronounced as sonants, **b**, **g**, **d**, **ḍ**, **j**, in the other case as surds, **p**, **k**, **t**, **ṭ**, **c**. It is somewhat difficult to know when to pronounce them as sonants and when as surds, but the following rules may be given :—

(1) When the combination **bh**, **gh**, etc., is the result of eliding a vowel between the **b** and the **h** or the **g** and the **h**, etc., the first letters are sonants. Thus in **bhānā**, pretence, for **bahānā**; **jhāz**, ship, for **jahāz**; **bhāī** for **bahāī**, seated (**f**), the initial letters are sonant, i.e., are **b**, **j**, **b** and not **p**, **c**, **p**.

(2) Sometimes in the simplest form of a word one of these combinations, **bh**, **gh**, etc., occurs after the accented vowel and is, therefore, pronounced with the tone-raising **h**, yet in some of the words derived from the original simple form of the word the accent is thrown forward so as to follow **bh**, **gh**, etc. In this case the **h** naturally receives the deep guttural pronunciation and the **bh**, **gh**, etc., are pronounced with an initial sonant, **b**, **g**, etc.

This change of accent occurs chiefly in two cases, (*a*) in casual verbs and nouns formed from them and (*b*) in the organic passive heard in some districts. Thus we have such forms as the following—

	Causal.	Passive.
<b>kaḍḍhṇā</b> , turn out	<b>kaḍhāṇā</b>	<b>kaḍhīṇā</b>
<b>waḍḍhṇā</b> , cut	<b>waḍhāṇā</b>	<b>waḍhīṇā</b>
<b>labbhṇā</b> , find	<b>labhāṇā</b>	<b>labhīṇā</b>
<b>ḍāhṇā</b> , place	<b>ḍhāṇā</b> ( <b>ḍahāṇā</b> ), noun <b>ḍhāī</b> ( <b>ḍahāī</b> )	

(3) When *jh* comes from an original *zh*, the *j* is always sonant. Thus in *Jhūrā*, for *Huzūrā*, *jhār* or *ajhār* for *hazār*, thousand, the first consonant is pronounced *j* not *c*.

In other cases these double letters usually have the first letter pronounced surd.

It follows from the above that while *bhiāī*, and *pihāī* are identical, (both being *pi'āī*), *bihāī* is different (*bi'āī*). Similarly *tihāī* and *dhiāī* are *ti'āī*, while *dihāī* is *di'āī*: *jhuārī*, *jhuhārī* and *ouhārī* are all *cu'ārī*, but *juhārī* is *ju'ārī*. (Most of these are imaginary words.) We find, too, that there is often doubt about the proper spelling of a Panjabi word. Thus some write *panjhāl*, others *bhanjāl*, partner. In either case the pronunciation is *panj'āl*; *dhigāṇē*, meaning uselessly, could be written *tighāṇē* (*tig'āṇē*); *kahāṇī*, story, and *ghāṇī*, mud, are identical in pronunciation (*k'āṇī*).

*Accent.* It is difficult to give any useful rules for accent. The student will get most words right with care. One rule worth remembering is that the syllable of a word which has the accent will retain the accent through all declensions or conjugations of that word. Thus *dassṇā*, show, has the accent on *dass*, therefore all parts of that verb, such as *dassanwālā*, *dassanwālīā*, *dassāgā*, will have it on *dass*. Europeans often wrongly accent *wālā* in forms like *dassanwālā*. Similarly in *kaḍhāṇā*, cause to be turned out, the accent is on *ḍhā* and there remains through all parts of the verb.

An exception to this is found in the regular organic passive made by adding *inā* to the root. This passive in its complete form is not heard in north Gujranwala or Sialkot.

*kaḍhīṇā*, be turned out, from *kaḍḍhṇā*, *waḍhīṇā*, be cut, from *waḍḍhṇā*, and all other such verbs, accent the *ī* of *inā*.

*paiḷā waḍhīṇḍiā nē paiā*, the fields are being cut

Note however that the passive participle in *idā* found in Gujranwala and Sialkot accents according to the ordinary rule; thus *waḍḍhīdā*, *waḍḍhīdīā*, being cut, have the accent on *waḍḍh*.

Causative verbs are not really exceptions to the rule, for they are new words. Causative verbs formed regularly by adding *-ā*

or -wā to the root, always accent this added syllable. Hence kaḍhāṇā, cause to be turned out, waḍhāṇā, cause to be cut, and all others similarly formed accent the last syllable of the root.

## PRONUNCIATION EXERCISES.

- |                   |   |
|-------------------|---|
| 1. ēh paṭā e      | this is a lease.                        |
| ēh patā e         | this is the address.                    |
| ēh Phattā e       | this is Phatta.                         |
| ēh patthā e       | this is a piece of wood in a millstone. |
| ēh paṭṭhā e       | this is a young one.                    |
| 2. ōh phāthā e    | that is entangled.                      |
| ōh pāṭā e         | that is torn.                           |
| 3. kehṛe māṛe sāṇ | which were feeble ?                     |
| kehṛe māre sāṇ    | which were beaten ?                     |
| 4. ōh kaṛī e      | that is a bangle.                       |
| ōh kharī e        | that (f.) is good.                      |
| ōh kharī e        | she is standing.                        |
| 5. ēh ḍāhḍā ē     | this is hard.                           |
| ēh dāddā e        | this is a grandfather.                  |
| ēh dādā e         | this is a professional singer.          |
| 6. jē ōh sadde    | if he calls.                            |
| jē ōh saddde      | if they had called.                     |
| maī bhannā        | shall I break ?                         |
| maī bhannnā       | I am breaking.                          |
| maī bhannṇā e     | I have to break.                        |
| jē cukke jāṇ      | if they are lifted.                     |
| jē cukkke jāṇ     | if they, having lifted it, go.          |
| maī bhajjā ?      | shall I run ?                           |
| maī bhajj jā ?    | shall I run away ?                      |
| 7. maḷeā hoeā     | ill.                                    |
| malleā hoeā       | taken possession of                     |
| ēh gall e         | this is an affair.                      |
| ēh gallh e        | this is a cheek.                        |
| ēh gaḷ e          | this is a neck.                         |
| Pāllā e           | that is Palla.                          |
| pālā e            | it is cold.                             |



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|--|--|
| <p>             hilleā hoeā<br/>             hileā hoeā<br/>             huṇ wēlā e<br/>             huṇ wēhlā e<br/>             bāhḷe Shāh nū mannde nē<br/>             Bālle Shāh nū mannde nē<br/>             ikkō haḷ i ?<br/> <br/>             ikkō hall i ?<br/>             8. wacchā bannh<br/>             wacchā baṇ<br/>             ōh sōhṇā e<br/>             ōh sōnā e<br/>             ēh saṇ māṇī e<br/>             ēs sannh māṇī e<br/>             menū pōṇā dēh<br/>             menū pōnnā dēh<br/>             uṇ lai bhaiṇ<br/>             unn lai bhaiṇ<br/>             ēh māṇī e<br/>             ēh Māhṇī e<br/>             ēh mānī e<br/> <br/>             9. rōṇ dē sū<br/>             rōṇh dē sū<br/>             tū baṇā kāḷā ē<br/>             tū baṇā kāhḷā ē<br/>             ēh mēṇi kandh e<br/>             ēh mēṇi kaṇḍ e<br/>             kis lāhḷā nē<br/>             kis lāīā nē<br/>             ōh banne nē<br/>             ōh bannhe nē<br/>             ōh pīndīā nē<br/>             ōh pīhndīā nē<br/>             ēh sūā e<br/>             ēh sūhā e           </p> | <p>             shaken.<br/>             accustomed.<br/>             now it is time.<br/>             now he is free.<br/>             many reverence the Shah.<br/>             they reverence Bale Shah.<br/>             have you only one yoke of<br/>               oxen ?<br/>             have you only one plough ?<br/>             tie up the calf.<br/>             become a calf.<br/>             he is beautiful.<br/>             that is gold.<br/>             this is bad flax.<br/>             he has committed a burglary.<br/>             give me a cloth for bread.<br/>             give me sugarcane.<br/>             weave, sister.<br/>             take wool, sister.<br/>             this is twelve maunds.<br/>             this is Mahni.<br/>             this is a rope made of wheat<br/>               stalks.<br/>             give him kankar.<br/>             pour it out.<br/>             you are very black.<br/>             you are in a great hurry.<br/>             this is my wall.<br/>             this is my back.<br/>             who has taken them down ?<br/>             who has attached them ?<br/>             those are ridges.<br/>             let him tie them ?<br/>             the women are drinking.<br/>             the women are grinding.<br/>             this is a big needle.<br/>             this is red.           </p> |
|--|--|

*N.B.*—The *h* in these sentences is not sounded. It merely raises the tone.

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|---|---|
| <p>10.    <i>puḷ kitthe we</i><br/>                <i>phull kitthe we</i><br/>                <i>khōlī nē</i><br/>                <i>kōḷ i nē</i><br/>                <i>Kōhlī nē</i><br/>                <i>tattī e</i><br/>                <i>ṭhaṭṭī e</i></p>  | <p>where is the bridge ?<br/>         where is the flower ?<br/>         open them.<br/>         it is beside them.<br/>         they are Kohlis by caste.<br/>         it is warm (fem.).<br/>         it is a low caste quarter (some<br/>               say <i>ṭhaṭṭhī</i>).<br/>         she stammers.</p>  |
| <p>11.    <i>ēh ghōṛī e</i><br/>                <i>ēh gōṛī e</i></p> <p>         <i>dūh bāiā dī lakkaṛ</i><br/>                <i>dūh bhāiā dī lakkaṛ</i><br/>                <i>kaḍhāiā manjiā diā hīyyā</i><br/>                <i>ku ḍhāiā manjiā diā hīyyā</i></p> <p>         <i>kī bhanneā sū</i><br/>                <i>kī baṇeā sū</i><br/>                <i>mēz bhanāeā sū</i></p> <p>         <i>mēz baṇāeā sū</i><br/>                <i>ēh bhārī (p'ārī) e</i><br/>                <i>ēh bhārī (b'ārī) e</i></p> | <p>this is a mare.<br/>         she is fair in colour, or red (of<br/>               a cow).<br/>         the wood of two doorposts.<br/>         the wood of two brothers.<br/>         had the side pieces of beds<br/>               taken out.<br/>         the side pieces of about two<br/>               and a half beds.<br/>         what did he break ?<br/>         what was made for him ?<br/>         he caused the table to be<br/>               broken.<br/>         he made the table.<br/>         this is heavy (f.).<br/>         this is a broom.</p> |

*N.B.*—The *h* in these words has a deep guttural sound (except in *dūh*).

- |   |  |
|---|--|
| <p>12.    <i>huṇ jā</i><br/>                <i>huṇ jā ?</i><br/>                <i>jē ākhe</i><br/>                <i>jē ākhē</i><br/>                <i>hāe</i><br/>                <i>hāē</i><br/>                <i>hai whai ?</i></p> | <p>now go.<br/>         shall I now go ?<br/>         if he says.<br/>         if thou sayest.<br/>         alas !<br/>         now, now (threatening).<br/>         is it, my man ?</p> |
|---|--|

- |     |  |                                 |
|-----|--|---------------------------------|
|     | haī whaī ?   | what did you say, my man ?      |
|     | bā mārie   | O silly woman.                  |
|     | bāh māri e   | the arm is weak.                |
|     | ēh sau e   | this is a hundred.              |
|     | ēh saūh e  | this an oath.                   |
|     | dēh rātī   | day and night                   |
|     | dē rātī  | let him give at night.          |
|     | dēṇ rātī   | let them give at night.         |
|     | dāṇā   | grain.                          |
|     | dhāhṇā   | parched barley grain.           |
| 13. | ōh kharḍe nehi   | they will not take away.        |
|     | ōh kharḍe nē   | they are taking away.           |
|     | nū   | to.                             |
|     | nūh  | daughter-in-law.                |
|     | panjhī rupai   | for twenty-five rupees.         |
|     | panjī rupai  | for five rupees.                |
| 14  | uñ   | without special reason.         |
|     | unn  | wool.                           |
|     | uṇ   | weave.                          |
|     | aiñ we   | it is thus.                     |
|     | aīwē   | without reason, anyhow.         |
|     | sēwīā  | macaroni.                       |
|     | sai wiḥā   | a hundred twenties.             |
| 15. | ōh waggdā e  | it is working (well), etc.      |
|     | ōh wagdā e   | it is leaking.                  |
|     | pagghardā e  | it is melting. Cf. with follow- |
|     |  | ing.                            |
|     | ragardā e  | he is rubbing.                  |
| 16. | maī wikā dēnnā   | I will get it sold.             |
|     | maī wikḥā dēnnā  | I will show it.                 |
|     | likkheā hoeā, likḥeā hoeā                                    | (two pronunciations) it is      |
|     |  | written.                        |
|     | rakkhāgā   | I will place.                   |
|     | rakḥāgā  | I will have it placed.          |
| 17. | Practise all the words given above under Pronunciation of h. |                                 |



## 18. Difficult combinations.

karṛ barṛe

grey hair.

bērṛā

wheat, barley and gram.

bhurṛiāṇ

smell of burning cloth. etc.

naṇān

husband's sister.

baṇaṇ

they may be made.

bannhaṇ

they may tie.

raḷaṇ

they may meet, etc.

ghṛam

noise of splashing.

ḍhōḍhā

bread made of maize or millet.

maḷāī

cream.

baḷā

misfortune.

tagrērā

rather strong.

wēkhke

having seen.

wagke

having leaked, etc.

walhētṇā

wrap up.

wikhālī dēṇī

show oneself.

wigarṇā

be spoiled.

wigrṇwālā

one who is getting spoiled.

## INTRODUCTION.

### THE RIGHT METHOD OF LEARNING A LANGUAGE.

The right method of learning a language depends entirely on our definition of the terms *language* and *learning*. Language in its primary and fundamental sense is human speech. Writing, whether it be in alphabetic characters or in ideograms or picture writing, by hand or by printed type, is not really language. Language is speech. Writing and printing are by accommodation called language, but their appeal is to the eye, while language appeals to the ear. The spoken sound is what we must take as the basis of our study. But what is the unit of speech. Is it the word or the sentence? The Encyclopædia Britannica says that it is now recognized that 'the sentence is the unit of speech, and that grammar should be taught inductively,' so we shall not need to argue the case further. Consequently in studying a language we must study the spoken sentence. As far as the *written form* of this spoken sentence enables us to study the *spoken form*, so far is writing an aid; hence the value of writing a new language in a familiar character, such as Roman for Urdu or Panjabi: but as soon as the written or printed character interferes between us and the spoken form, it becomes a hindrance. It does thus interfere when it is wholly strange, as is at first Arabic, Hindi or Chinese writing, or when Roman, by its old familiar symbols, leads us to suppose that these well-known letters have the same value in Panjabi, as they have in English. If when we see a "t," the dot under it conveys no significance to our mind and we pronounce it as we always do our English "t," then Roman has become a snare and not a help. It will be a help when we recognize the fact that these old symbols indicate sounds which are *only similar* to their corresponding values in English, and are not the identical sounds. In other words, one can learn the sound values of a foreign language not from the printed page, but only from the living tongue

of the native or of the skilled fellow-countryman. Therefore the study of the sentence should be the study of the sounds of that sentence as they come from the mouth of the living teacher, and the writing or printing should be studied simply as an aid to remembering what we have already heard spoken. As, however, in beginning a new language, one only hears a babble of strange sounds, and as one quickly forgets the unfamiliar combinations of sounds, it is imperative that one's early teaching and study should be almost wholly by ear and therefore always with the teacher. Here is the greatest error of the scholastic method. It pretends to take in language through the eye. The ear is the natural receptive medium of language, which is speech and so audible. The eye is the medium of form and is necessary for writing and printing, which are not language, but only the conventional signs thereof.

It is here, in learning strange sound's that phonetic study is most valuable. In its broadest sense phonetics is the science of sounds, but as applied to linguistics, it is the science of the positions and movements of the vocal organs in the formation of speech sounds. Applied phonetics will teach how the sounds of Panjabi are made, and how they differ among themselves and from those of other languages. It is absolutely necessary that one should have had a previous training in phonetics, either practical, or technical and practical, to enable one to listen appreciatively and to remember correctly the sounds of any strange tongue.

But beyond the skill to pronounce the individual words is the ability to catch the rising and falling rhythm of the sentence with its changes of pitch and cadence, its movement and intonation. This, too, demands the study of the language in the sentence, since there alone can be found that vital rhythm, which is never present in the individual word. It is true, indeed, that this rhythm is found wholly and fully only in spoken living speech, where people mean what they say. It is seldom present in a teacher, and almost never in a reader, for very few read naturally. Hence the less one reads, in beginning the strange tongue, the better, and the more one can study the language right out among the people, talking with them, and above all listening



to them talking among themselves, the sooner will one get the language in its rhythmic swing and natural beauty of intonation.

But it is not enough to say to some one, Go out and learn the language by association with the people. He must be taught to hear and to speak, that he may be able thus to learn. His whole education hitherto has been through the eye, and to thrust him out with untrained ear and expect success would be the sheerest folly. It is the aim of the Phonetic Inductive Method to impart such skill as will enable the pupil, after his first few months, to go out and get the language intelligently and successfully from the people. Languages are spoken rapidly. The slow hesitating utterance of the schoolroom is not found in house and street. So after a year, sometimes after years of study, by the old eye method, the student has to say, Do not speak so fast. Consequently a natural method must teach the pupils *to hear at the normal rate of utterance.*

Here should be defined the second term of our first sentence—*“learning.”* What is it to “learn”? It is safe to say that more people fail because they have not a true “standard of attainment”—have no measure to determine when they have really acquired a sentence, when they truly *know* a thing—than for any other reason. Let this be our standard—*To be able to express any given idea as readily, fluently and correctly in Panjabi as in English.* Having reached this standard we may consider that we are ready to pass on. Less than this does not suffice for the requirements of those who have to use Panjabi as the medium of their everyday work, for our ideal must be—*to hear so as to understand, and to speak so as to be understood.*

We note further, in this connection, that every language is made up of certain words, divisible into classes, which are called “parts of speech,” and these form the elements of speech. In order to speak and understand we must be able to use and appreciate these various elements in all their different permutations and combinations. These word-changes are the facts of grammar, and “grammatical facts indicate logical processes.” Hence, if one is to understand language as it is spoken naturally and rapidly, one must be a perfect master of all the endings, words,

and auxiliaries which are used to show the interrelation of the different parts of sentences and paragraphs to one another.

It is perfectly evident from this that a man must know the grammar of any language which he pretends to use correctly, and, for this reason, most methods begin with the study of the grammar, for "grammar" to most of us means a book. But, in truth, grammar is only the codification of those forms of language which existed, and were correctly used by thousands of people, long before the "grammar" was written. Now, whether we can codify or not is of little practical importance in comparison with the ability to use these principles correctly. Correct speech is a product not of studying grammars, but of learning correct models of utterance. Thousands of Panjabis speak their language according to the best models, but are wholly unable to explain the underlying principles. A book of grammatical facts is a splendid thing to test yourself by to see whether you are getting into correct habits of speech, but mastery of grammatical principles is to be attained not by learning, for example, that "the adjective must agree with its noun in gender and number," and then thinking, when you wish to say "*the bread is black*," that *rōṭī* is feminine, and so you must say *kālī* not *kālā*, but rather through accustoming yourself to associating *kālī* and *rōṭī*. Ask a Panjabi the gender of noun and he is often unable to tell you, until he repeats to himself a sentence which demands the gender of the word in question, and then he will tell you. Yet he always uses it correctly. Let this then be our primary aim—to use correct speech, explaining it, if we can, but, if not, using it as the people do. Which of us can explain why we say in English, "*We had better go*"? Yet it is the accepted, classic phrase.

Let us note, also, some of the psychological principles involved in learning a language. "In learning a new language," says E. W. Scripture\*, "one must learn to associate a new set of sensory and motor, auditory and speaking, sensations with the old ideas. It is the begetting of a new habit of thinking and speaking." Consequently, as we wish to form no bad habits,

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\* E. W. Scripture, *Elements of Experimental Phonetics*, p. 381. .



we must give special attention, through phonetic study and by careful observation, to getting correct concepts of the sounds which we wish to reproduce. Only as our concept is accurate can our reproduction be exact, and, since many of the Panjabi sounds are very like our own, though still quite distinct, it requires trained and close observation to obtain a just and discriminating concept of these sounds. Yet it can and must be done, and the cultivation of the habit of careful listening to the exact character of the speech sounds and the exact forms of expression, is vital to a mastery of Panjabi.

But we forget so easily. Often it is because we have not really grasped the idea. One cannot expect to remember what one has not fully perceived, and the best way to correct a false impression, and strengthen a right one, is to have the exciting idea again brought before the mind. Have the sentence repeated. It has been determined that the memory normally loses more than 66 per cent. over night. So patience with one's memory is necessary, and frequent repetition must be resorted to, in order that the impression may be so deepened that the full 100 per cent. shall be retained.

All early study must be aloud with the teacher, and this careful hearing will fix the impression. For many the writing of the sounds in Roman is a great aid to remembering. Some find that by certain similarities of sounds they are able to aid their memory, as PANI-Pawnee-Indian-fire-water-WATER, and so to fix both sound and meaning. One should follow the bent of one's own mind, having once determined what that is, and learn to perfection whatever one attempts the first year. This involves, of course, the necessity of *attempting nothing save what must be learned*. Practice makes perfect, but it must be wide-awake, watchful practice. Repetition by a tired, worn-out mind is worse than useless.

It is also a matter of observation that words once learned are most economically learned again after an interval of twenty-four hours or at least a night. Peculiarly difficult subjects, such as new and strange sounds, should be taken up in the morning when one is thoroughly rested.



Another psychological principle is that "intense effort educates," and that is why this "Slip Study," demanding the attainment of a mathematically fixed standard of five syllables per second, is one of the most important parts of the Phonetic Inductive Method, for it requires ready, fluent and accurate utterance, not merely of one, but of many slips, in rapid succession. For this the mind must be alert and active, and so one is educated in the new speech. As one in using the slips is always trying to better, or at least equal, one's previous record for speed in the repetition of a given number of slips, it gives a zest to this study, which is the best earnest of success.

It is well, too, in accordance with psychological law, that impressions of one kind should not be dissipated by introduction of another set of impressions: when one is trying to learn Panjabi sounds, the introduction of English or even of Urdu, tends to break up the Panjabi associations and so weakens the resultant concept. It is a fundamental principle of the Phonetic Inductive Method that "*each language must be the medium of its own impartation.*" Consequently Panjabi must be begun at once, and after a month should be the sole medium of communication for both pupil and teacher.

Again, ordinary book study is hampered by that local memory which tries to recall what is "on the top of the left-hand page," or elsewhere, and get it from visualisation. Slip study breaks up all this local memory and compels one to go directly from the idea to the Panjabi expression of it.

So, too, the local and rote memory that plays so large a part in the paradigm study of the grammar, is quite supplanted. We no longer begin at the beginning and run through till we come to the required form, but, since we learn each form as a part of a sentence, disassociated from any particular paradigm, we are able to reproduce it at will.

Translation as an exercise for imparting skill in the language may be safely omitted from the first year's requirements, since one of the severest tests of ability in language study is an idiomatic translation from one tongue into another. In slip study, the English expression is indeed given, but that is to impart the

idea, and the Panjabi equivalent is required, not as an independent exercise of the mental faculties, but rather as a test of memory. Learning a language has all along been regarded too much as a task requiring great mental abilities, while, if one may draw a deduction from observation, ability to speak frequently goes with very little mental power. The truth is that learning a language is a mechanical process, wherein the muscles of speech are taught to work in new and unusual movements. It is like learning to knit. The process, slow at first, becomes more and more unconscious, until the skilled knitter, goes through the operation without a thought. It has taken many thousands of repetitions before such a result has been attained, but it has come at last, and the steel needles glide in and out as if they were a part of the living hand. So must it be with the tongue. Slowly at first, but, by careful and painstaking repetition, skill is attained, until at last, without any thought, the words run off without the least effort, and then, and not till then, one may learn *how* to speak. So long as one is engrossed with the tool, one's work is poorly done, but when the tool moves as a part of the workman, shape and shading will easily follow.

Slip study is, however, exhausting, and one consecutive hour of it is frequently too long. One should rest, on growing fatigued, by taking up some other branch of the study, such as grammatical forms, or copying out Panjabi, or reading along some other line, to rest the mind and organs of speech. Such time should be used, if one intends to learn the Gurmukkhī character, by taking up S. Jno. iv, beginning with verse 7.

As to the length of time that one should study daily, it may be recalled that a gentleman who followed two children, of five and six years of age, during a whole day, and took note of their every word, ascertained that they each had made approximately 15,000 words utterances. Allowing 100 words to the minute in conversation, this would give two and one-half hours of steady talking and as much listening for each child. Doubtless if one gave the same time to using familiar words, both hearing and speaking within one's own vocabulary, and gradually extending it by



introducing and using a few new words, one would get the language rapidly and accurately.

The number of new words that can be assimilated will vary according to the diligence and mental power of the student. A student of German learned fifty words a day for several months. His method, however, was wrong, as it was the word method, and he did not assimilate so many as this daily. It is better to take a few and thoroughly incorporate them into our sentences, so that we can use them, rather than merely to get the meaning of a large number. If we study twenty-five days in the month, and master ten words daily, we shall be able to use 1,500 in six months. When we realize that the Gospel of St. John has only 1,000 words, we see the possibilities of a well-chosen vocabulary of 1,500 words. By the end of the year we should be able to double or treble this number.

In the mastery of ten words daily it is implied that we distribute our effort over the various parts of speech, and learn not merely to employ ten nouns or verbs, but to use the new words in any sentence that we may have previously been able to say, substituting them for words of the same kind. It is possible that ten words would be too many for some students, but an earnest effort should be made to master at least this number. At first, say for the first two or three weeks, it may be allowable to count the variant forms of the verb 'to be' as different words, and so with variant forms of the noun, but the ambitious student will not do so. Hold yourself to not less than ten separate words, and if you do not get them thoroughly in mind, carry them along in review and add ten new words.

As you get out among the people, carry a book and pencil and enter words and phrases, then at home correct and enter them in ink, and if they are desirable expressions, learn them. At first, say for six months, confine your memorising very largely to the work outlined here. After that go as far afield as you choose, but always try to get your new words in phrases. Cultivate the habit of close and accurate noting of the exact forms of the words in every Panjabi sentence, and you will soon acquire a habit of correct speech, for the ear is the governor of the



tongue, and as we hear so we speak. Avoid carefully all mongrel speech. When you talk Urdu, talk it, and when you talk Panjabi, talk it pure—no “khicari.”

It will be noted that the sentences of Part III are long and complex. The ordinary language method carefully avoids anything complex till later. But it is much easier to evolve the simple from the complex, than the complex from the simple. As mature students we are used to the complex in thought, and the difficulty of mastering an involved sentence of thirty words is little, if any more, than that of learning one of five or six words. Probably, because of the relation of thought, the complex will be found easier. So, too, the long and complex sentences, when mastered, give a command of idiomatic expression that is never learned from confining oneself to the simple, short sentences so commonly found. The adult student has been used to allowing his thoughts to roam in palaces of paragraphs and involved sentences, and when he is confined to the one-roomed cottage of the simple period, he feels straitened and oppressed.

The written compositions and translations of the ordinary methods will find their best substitute in what Prendergast calls “Diversification” and “Oral Composition.” The already learned words are taken as the basis of new sentences. Changes of the subject are made by substituting the singular for the plural, nouns for pronouns, first person for second or third, past for present, future or perfect, feminine for masculine, and vice versa, until no ending, auxiliary or part of speech seems unfamiliar. Take the Diversification Table at the end of Part III, and practise one or more classes daily after the first two months, until all the changes involved by the use of any of the words come readily to mind. Mastery of these few forms will give the mastery of all.

“No one ever gained a fluent command over many words without first mastering a few at a time. Repetition of the same words in varied combinations, thus disclosing their various forms and uses, is the method whereby languages reveal their secrets.” We learn to use a language as we learn to use the sword. How many times must one practise the thrust and stroke, the feint and

parry before one is fit to cross swords with a foe. So, too, we must go over and over these thrusts and strokes of tongue and mind, before we can use our Panjabi in front of an audience.

Reading, as has already been said, should follow our ability to understand, and may be carried on as we memorise the sentences of the Manual. While resting, one might take up the Gurmukkhi character (beginning with S. John iv. 7). By having the Gurmukkhi written under the English of our slips, it is possible to learn the general outlines of the Gurmukkhi words, while we are memorising their sounds, and after the first lesson or two to begin an inductive study of the character, without the drudgery of the alphabet.

The true language method then, we may observe, by way of recapitulation, demands

1. A phonetic analysis of the sounds of the student's native tongue.

2. A phonetic analysis of Panjabi sounds.

3. A synthetic combination of Panjabi sounds in Pronunciation Exercises.

4. A study of Panjabi as spoken by a native Panjabi in complete sentences.

5. Memorising these sentences aloud, till the pupil can say them at a normal rate of utterance, five syllables per second.

6. A complete mastery of the changes which the various parts of speech undergo to indicate the logical interrelations of the various sentences and parts of sentences to one another.

7. The initial and continued use of Panjabi as a direct medium of communication and of teaching Panjabi itself.



## PART I.—GUIDE TO PRONUNCIATION.

As a proof of the value of phonetics, one cannot do better than quote the opinion of Miss Mary Brebner, Gilchrist Scholar of the Cambridge (England) Training School for Women Teachers, who was sent abroad to investigate the teaching of modern languages in Germany. After six months' investigation she writes, "I am fully persuaded by all that I saw and heard, that phonetic drill is invaluable for giving the pupils a good pronunciation from the start. I often marvelled at the sure unhesitating way in which the pupils had mastered the English sounds."

Note also, in this connection, the deliverance of the World's Missionary Conference, Edinburgh, June 1910, Commission V, "The modern science of phonetics is without doubt of great use in the acquirement of a correct pronunciation and ought to be studied at home."

Were it not that this science is almost wholly neglected in both English and American schools and colleges, one might pass over a great deal of what follows. It will be a great advance toward linguistic perfection, too, when the advice of the Edinburgh Conference is followed and the subject is really studied at home. However, we must do the best we can on the field to make up for any lack of preparation at home, and so we shall treat the subject as if it were wholly strange to the student of Panjabi.

1. *Phonetics* is the science of sounds, but as applied to linguistics, it is the science of the positions and movements of the vocal organs in the production of speech-sounds. We shall endeavour to show the organic positions of Panjabi sounds, and show also how they differ from or resemble the corresponding Urdu and English sounds, so that the student may work intelligently and successfully toward acquiring a correct intonation in his use of Panjabi.

This drill in phonetics is indispensable for the adult, owing to the fixity of his organs of speech, and his tendency to hear according to his preconceived notions of what the sounds are



Not only will this educate him to hear, but he will be so trained that those who hear him will be able to tell with ease and certainty what he is saying and to recognize in his speech the distinctive Panjabi sounds. These are at first so much alike to the untutored ear that the ordinary beginner fails to distinguish them in his speaking or hearing, but a knowledge of them is absolutely necessary.

2. Speech is the original wireless telegraphy, and has as its medium the air. By means of the vocal organs certain wavelike movements are imparted to the air in the larynx and mouth, and these cause similar movements to radiate to the outer air, and thus they reach the ears of others. The lungs form the bellows from which the air of the chest is forced out through the larynx between the vocal chords, where it is so modified as to form the basis of articulate speech. The vocal chords, when brought close together, vibrate as do the lips, when one is blowing a trumpet, and by this vibration the vocal current becomes "sonant" whereas, if the approximation of the chords is slight, the vocal current is but little changed, and becomes "surd."

Just above the larynx or Adam's apple is the pharynx, the passage between the back of the mouth and the gullet and wind-pipe. By a contraction of the walls of the pharynx force is given to all explosives. It is at the upper part of the pharynx that the vocal current is deflected outward, either into the mouth or into the nasal passage. This deflection is determined by the velum, or soft palate. If it is raised, breath goes out through the mouth; if it is down, in the natural position, and so open, the current goes out through the nose.

Once the vocal current has passed the vocal chords, it may be modified by the pharynx, or by the soft palate and its pillars, or by its extremity, the uvula, or by the back, middle, front, or tip of the tongue, as it comes into more or less close or open relation with the organs above, and also by the teeth and by the lips. Sometimes through the modifications resulting from both mouth and nasal organs certain clicks and sniffs are produced.

3. *Sonant*.—Although there are many points in phonetic problems which have not been clearly settled, yet the action of

these modifiers, in their main features, can be easily ascertained. Lay your fingers on your larynx (putting a hand on the top of the head, or holding a finger in each ear, gives the same result) and say alternately z-z-z-z-z and s-s-s-s-s, but be careful not to call these letters by name, only hiss and buzz their sounds. As you do this, you will feel a vibration in your throat, ears or head. This arises from the vibration of the vocal current, produced by the action of the vocal chords. All sounds having this vibration are called "sonant," "voice," "vocal," or "sub-vocal," as l, m, b, v, g, a, o.

4. *Surd.*—When you pass from z-z-z to s-s-s, you will note a relaxation in the larynx, but when you pass from breathing with open mouth to the sound of h in one and the same breath, you will note a slight contraction of the larynx. This is at the basis of all letters which are not "sonant." Such are usually designated "breath," "aspirate," "voiceless," but the best designation is "surd." The English t, s, f, sh, p, k are surds.

5. *Vowels.*—When the mouth has a fixed, open position, the voiced current produces a sound that is called a vowel. We may have as many vowels as we have different positions of the mouth, and by gliding from one position into another we get an additional number of what are called diphthongs. The Panjabi vowel table is quite simple.

6. *Consonants.*—When the vocal current is cut off or constricted so that there is an evident stoppage or friction at the point of articulation, we get what is called a consonant. The name is false from an etymological standpoint, and is still defined by some grammars as "a sound that cannot be made alone." The name is too well settled for us to try to change it, but one should note that the sounds of s, sh, f, v, l, m and others, may be prolonged indefinitely without any vowel assistance.

7. *Consonant Varieties.*—Consonants are divided, according to the manner of articulation, into stops, continuants or fricatives, trills, nasals and laterals; and, according to the point of articulation, we have in Panjabi labials, dentals, palatals, cerebrals and gutturals. When stops end a syllable, they are called *implosives*, and when they begin it, they are called *explosives*. The



true explosive is explained later on. A combination of surd and sonant consonants is found under the term "blends." See Section 13.

Each point of articulation may have one pair of stops and one of continuants, with, in some positions, a pair of trills or flaps, and one of laterals. Out of all these possible sounds, there may be only one in use, but frequently there are two or three out of a possible six or eight.

8. *Alphabet*.—The Gurmukkhī alphabet, in common with the others derived from the Sanskrit, has a phonetic order superior to any of the western alphabets. It is probable that this alphabet came in along the south Arabian coast. It must have come into use long after the Sanskrit grammarians had classified their sounds, and, as a consequence, we have it arranged in good phonetic order, instead of in the topsy turvy way of our English letters.

9. *Phonetic Analysis*.—Any satisfactory study of phonetics must begin with an analysis of the sounds of English as spoken by the student. Let each one provide himself with a mirror and accustom himself to observe the actions of the vocal organs as they form the various speech sounds. Having observed, as before directed, the relation of, and difference between, s and z, let the same be noted in v and f, w and wh, sh and zh, th (thin) and th (thine).

Now say the sounds of p, b, t, d, ch, j, k, g, and, with fingers on larynx, note that p, t, ch, k are surd and b, d, j, g are sonant. Go from b to m, m to b, as in jab'm, jamb, and observe the vocal action. So with hind, hidden, kin, king, reversing the two latter to nik and ngik.

10. *Stops*.—Stops should be studied with the vowel ā (ah), as āp āb, pā bā, āt ād, tā dā, chā jā, āch āj, kā gā, āk āg, the exact point of articulation being noted. Say key, kay, kaw, gee, gay, gaw, and observe the change in point of articulation and in sound. Now say gaw, gay, gee, jee, and note that if we put the point of contact just a little further forward, the hard sound of gee becomes jee. In English, then, we have four distinct points of articulation, p, t, ch, k, but in Panjabi we have



five, owing to the fact that we have two different sets of t's. See 12.

11. *Continuants or Fricatives*.—Take the mirror and holding the mouth so that you can see up under the teeth, say mits, hits, and observe how the tongue which closes up tightly as you say hit, mit, opens at the point and allows the breath to escape over the tip for the s, and that the sounds of the two are quite different in length, the t being momentary, while the s is continuous, hence the term continuant. Owing to the fact that it and other similar letters take their character from friction of the vocal current passing between two approximated organs, the term *fricative* is also used. Each point for a stop will also give us continuants. Let us take up these sounds more in detail.

12. *Sound Table (a)*—

	Stops.	Explo- sives.	Frica- tives.	Nasals.	Trills.	Late- rals.	Blends.
Labials	p b	ph	"ph" w	m			bh
Dentals	t d	th	s z	n	r	l	dh
Palatals	c* j	ch	sh zh	ñ			jh
Cerebrals	ṭ ḍ	ṭh		ṇ	ṛ	ḷ	ḍh
Gutturals	k g	kh	<u>Kh</u>	ṅ			gh
Sui generis			h h( ' )				

(b) It is to be observed that the only class in regard to which there is any dispute as to whether the sounds are simple or complex is that of the palatals. It is ordinarily taught that c is compounded of tsh and z of dzh, but this is incorrect for the following reasons. All alphabets have recognized it as a simple sound. Like other stop positions, it has its corresponding fricative, sh and nasal, ñ. It can be formed when the tip of the tongue is not involved, as it would be if there were a "t" in it.

It should also be noted that while our English "t" is called dental, it is really pre-palatal, since the tip of the tongue comes just above the upper gums.

(c) The labial fricatives "ph" and w are rather difficult for the beginner. The w is not the English w, which is rounded at

\* c in Panjabi has the sound of ch in church.

lips and throat, but is a bilabial, made with lips drawn back at the corners, and sounds something like a *v* in English. The “*ph*” is the indigenous *f* of India, and is made by holding the lips flattened and quite close, and at the same time blowing between them. Our English *f* is made by placing the lower edge of the upper front teeth against the lower lip, rather toward the inner and upper part, and then making the sound by strong blowing. The sonant of *f* is English *v*, while the sonant of “*ph*” is Panjabi *w*. The English *w* is formed from English *o*, by making the lips a little more shut, and the English *wh* is the surd of the English *w*. The Panjabi *w* bears the same relation to Panjabi *o* that English *w* does to English *o*. But see secs. 21–23, vowels.

(*d*) The Panjabi palatals are, like many of the Panjabi sounds, farther to the front in the mouth than the corresponding English sounds. So, too, where the English make *o*, *j*, *sh*, *zh*, with lips protruding, Panjabis have their lips flattened. The *y* is also a palatal, but it has the front of the tongue much lower than the *zh* or *sh*. It sometimes has a sound like *zh*. *y* bears the same relation to *i* as *w* bears to *o*. So *ñ* bears the same relation to *j* as *n* does to *d*.

(*e*) Cerebrals are usually termed “hard.” That they are “hard” to make correctly all foreigners will admit. Several elements enter into their formation: first, the throat must be well opened, the lips drawn back tensely, and the tongue also tensed and low in the back; second, the tensed tongue must be in a nearly perpendicular position, the sides spread out so as to fill completely the space between the upper teeth, from side to side, the tip being up against the hard palate for the *t* *ḍ* *ṭh* *ḍh* *ṇ* *ḷ*, and must be widely open at the central tip for *r*, though flapped down to normal position a moment after.

(*f*) The gutturals, so called from Latin *guttur*, throat, are formed at the back of the tongue, where it comes in contact with the soft palate. The stops *k*, *g* should give no difficulty, but the fricatives *kh*, *g* may. Let it be noted that *kh* bears the same relation to *k* as *s* does to *t*, or “*ph*” to *p*. Open the mouth widely and say *āk*, then holding the tongue in the same



position, which you will only do, if you are using the mirror, relax very slightly and then blow breath forcibly through between the tongue and soft palate. Now voice this kh and you get the g, for g has the same relation to kh as z has to s. The ng would more accurately be written ñ, or have a different symbol entirely, for it has in it neither the sound of n nor that of g. To form it as a final is easy for us, but to get it as an initial, open the mouth widely and say āng, āng, āng. Note how the tongue is low in front. Keep it so and reverse the sounds and say ngā. If the tongue insists on rising in front, take a pencil and hold it down. If you say nā or nyā for ngā, it is simply because the tongue rises in front. Only a back contact will give ngā.

(g) The letter h is marked "sui generis," and has at least three values. It has the sound of the English h in home in the Panjabi āhō, hāe hāe, āhā. In a certain class of words it is used to indicate a rise in pitch and gives no sound of its own, as in wēlā, wēhlā, kālā kāhlā. This corresponds to one of the Chinese "tones," a distinction which becomes more frequent as one proceeds toward east and south-east Asia. In most words it seems to be a sonant h, and should be carefully observed in the teacher's pronunciation. See Pronunciation Exercises.

13. *Blends*.—Whether it is on account of this "sonant h"

	1	2	3	4	5
pa					
ba					
b'a					
pha					
bha					

ERRATUM.—The heavy part of the top line for 'pa' should begin at the vertical line between 4 and 5, as for 'pha.'

that the letters bh, dh, jh, ḍh, gh have their peculiar character or not, is perhaps not known. Certain it is, however, that few Westerners master these sounds. An analysis on the kymagraph shows that the difference is like that of the German b,



as compared with the English *b*. This same pronunciation is found across China and Tibet, right through to Korea. These letters *bh*, *dh*, *jh*, *ḍh*, and *gh* sometimes have their Urdu pronunciation, which is that of an explosive aspirated *b*, *d*, etc., but the regular Panjabi pronunciation is a blend of surd and sonant, in other words, *bha*, *dha*, *jha*, *ḍha* and *gha* are as if they were *pba*, *tda*, *cja*, *ṭḍa*, and *kga*.

In the diagram on preceding page, let 1 denote the point of closing the organs, 2 the duration of the closure, 3 the point of breaking the shut position, 4 the glide from the shut consonant position into the open vowel position, and 5 the vowel.

In these words *pa*, *ba*, *b'a*, *pha* and *bha*, the vowel, 5, is common, so also is the silent closure of the lips, 1. The difference therefore must be sought elsewhere. Between *pa* and *ba*, it is in the point where the vocal chords begin to sound, as indicated by the heavy line, that for *ba* beginning at once on the closure of the lips, and for *pa* not beginning till the vowel is reached. For *pba* (*b'a*), however, it begins at 3, immediately with the break. There is no aspiration with the blend *pba*, as there is with Urdu *bha* and *pha*. This aspiration begins with the break, 3, and runs to the vowel, as indicated by the dotted line.

14. *Laterals*.—In English we have the labio-dental laterals *f* and *v* and the dental laterals *th* (thin) and *th* (thine), and the lingual lateral *l*, but in Panjabi we have only the *l* and the *l*, where the difference arises from the way in which the tongue is held, at the teeth for one and at the roof of the mouth for the other. The terms "liquid" and "lingual" as applied to some letters have no real value as descriptive of the action.

15. *Trills*.—The dental *r* is a tongue-tip trill, though often it has but one flap, while the cerebral *ṛ* is an inverted flap from the perpendicular to the horizontal position, but the murmur of the voice, as it passes over the tip of the perpendicular tongue, is an integral part of the sound, as is also that of the flap.

It should be noted that we have three or four *r*'s in common use in English. Final *r*, as in *are*, is a back open guttural at most, while with some it is silent. Initial *r*, as in *raw*, is a front palatal flap, or it may be (with the Scotch it is) a tip trill.

Occasionally, however, initial *r* is "rounded," by protruding the lips. Tongue-tied persons then pronounce words like *wrong*, *write*, as *wong*, *wite*. It is probable that this *w* in *write*, which we call "silent," was formerly pronounced and written to distinguish *write* from *rite*. The tip trill *r* is the only one that can be used in Panjabi.

16. *Nasals*.—Each of the five stop positions give us a corresponding nasal. When the closure is held and the nasal veil opened, the vocal current, reverberating in the mouth as far forward as the closure will allow, passes out through the nasal chamber and gives us, corresponding to *b*, *d*, *j*, *ḍ*, *g*, the nasals *m*, *n*, *ṁ*, *ṇ*, *ṅ*. The sound of *ṁ* is usually Romanized *ny*, and occurs in *cañon* and *onion*. To get it initially take the word *Bunyan*, whisper the *Bu* and say the *nyan* aloud.

17. *Explosives*.—The letter *p* in English is usually called an explosive, but by many it is pronounced like the Panjabi *ph*. This *ph* and the *th*, *ch*, *ṭh*, *kh* are true explosives. The breath pent up behind the point of contact of the lips, or of the tongue and palate or teeth, rushes out sufficiently to cause the hand to feel a puff of air, if it is held close to the mouth; a slip of tissue paper or flock of cotton thus held will be driven away from the lips. One must practise until the *pa*, *pha*, *ta*, *tha*, etc., can be given alternately at will. See Pronunciation Exercises.

18. *Normal Pose*.—As a preliminary to discussing the vowels it will be well to note what is meant by "normal pose," "organic basis," or "basis of articulation," as it is variously termed. By this we mean that peculiar form and tension in which the vocal organs of the people of any given race are held as they speak their language. The points to be observed in determining this are whether the lips are neutral, forward or retracted, whether the throat is kept open or somewhat shut, and whether the organs are tense or lax.

19. *Spreading*.—This is the retraction of the lips at the corners, spreading the mouth and disclosing the teeth. It helps to produce the characteristic tone-quality of Panjabi.

20. *Tone Placing*.—Tone-quality, sometimes called "focus" or "placing" of the tone. The tone appears to be back in the

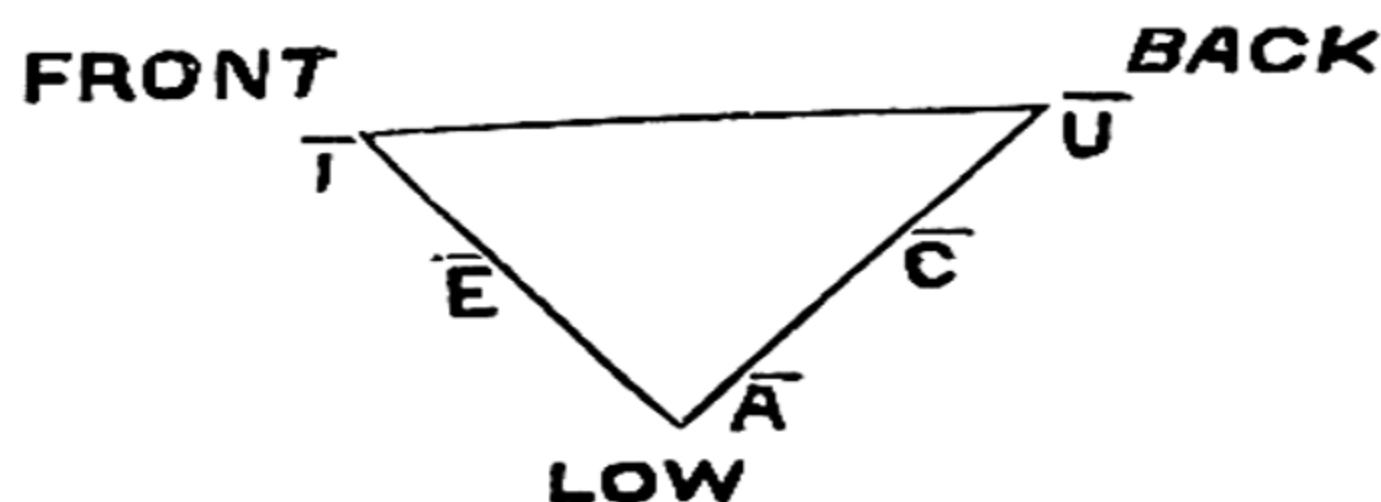


mouth, nasalized, or forward on the hard palate or even the teeth. This quality of the tone depends on the positions and tenseness of the organs. Spreading seems to carry with it the low back tongue, and tensed muscles of the throat, as may be felt by external pressure, and thus the tone is brought to the very front of the mouth and on the teeth, giving a ringing, metallic effect, which in singing is highly penetrating and unpleasant to Western ears.

There are many Americans and some Britons who carry their tongues very high in their mouths, and so smother their articulation that one understands them with difficulty, and when they add to this, as is frequently the case, the nasalization that comes from a lowered velum, it is highly unpleasant to the cultivated ear. It is likely that chronic catarrh tends to produce a nasal twang.

The best focus in English is on the hard palatal arch. This involves, of course, as do all good tones, a low back tongue. The normal Panjabi focus is against the upper front teeth, and this gives a voice of splendid carrying quality.

One of the best exercises to secure a lowered tongue, and the resulting open throat, is to practise yawning, and then learn to hold the throat in the position that it takes just before the yawn is relaxed. The position of the throat preparatory to coughing is much the same. Focus or tone quality is one of the most essential elements in audibility.



21. *Vowel Modifications.*—These arise from changes in the form of the oral cavity, which are made by varying shapes and tensions of the organs, as when the lips are passive, spread or rounded, when the tongue is highest at back, mid, front or tip, or when the velum (soft palate) is neutrally shut, open or rounded.



Further, all these organs may be in a lax or tense state, sometimes called "wide" or "narrow."

22. *Vowel Triangle*.—If you open your mouth widely and say ā ē ī (ah ey ee) you will note that the tongue moves forward, and when you say ā ō ū (ah o oo) the opening is made smaller and rounder, but if you keep your mouth wide open the rounding may be confined to the back of the tongue and palate. The short vowels a e i o u are made with organs more lax than they are when forming the corresponding long vowels.

23. *Rounding*.—There are two kinds of rounding, outer, at the lips, and inner, between the tongue and soft palate. English has both these, while Panjabi is characterised by inner rounding alone. If while saying English o, one inserts one's little fingers and draw the lips back at both corners, one will get an o with only inner rounding.

24. *Glides and Diphthongs*.—If you say the English vowels o, oo, as you look in the mirror, you will see the lips move slightly to a closer position at the end of the vowels o, oo. This is called the w glide. At the end of the English "long" a and e, there is the y glide. Perhaps this is why we spell day, they, bow, and wrongly explain the y and w as "silent." English "long i" is a diphthong composed of ah and i, though so often supposed to be a simple sound. It is difficult for the English tongue to pronounce a vowel without a glide. It is by gliding from one vowel position to another that we form diphthongs, the blending of two vowel sounds into one.

Panjabi vowels are level, without final glides, save the two diphthongs, usually romanized as ai and au. The former is composed of Panjabi a + e, both short, and au of Panjabi a + o, both short. Learn by imitation of the teacher and use of the mirror to say the Panjabi ā ē ī ō ū without any glide, and the diphthongs with their proper constituents. Some claim to hear ai as if it were the sound of a in English man, but it is really different.

25. *Nasal Vowels*.—Vowels in Panjabi are nasalized when the vowel is pronounced with the passage into the nasal chamber open; the sound reverberating in the nasal cavity gives it this peculiar

character. Nasalization forms the basis of some vital distinctions in meaning. This is more frequently true of Urdu than Panjabi, but is true of both.

The sign used to indicate the nasal is more properly a wave (ã) over the vowel, than n, since the latter implies that this “nūn gunna” is a separable sound, whereas it cannot be produced apart from a vowel.

26. *Intonation*.—Intonation is the peculiar melody which forms a part of the language, and differs in different localities, even though the language may be the same. The Panjabi intonation is characterized by a level and staccato movement and the front focus of tone. Intonation might be called the language “tune,” and is more important than individual sounds. It is never acquired by those who study after the ordinary method of learning words. It is only as one gets the sentence as a whole, intonation and all, that one may hope to acquire this. Failure to give the proper intonation makes the foreigner always remain a foreigner in speech, and his best efforts in Panjabi are often the cause of the remark, “We do not understand English.” It is because our fellow-countrymen retain the familiar language tune that we are able to understand their Panjabi so much better than that of the native, and because the foreigner speaks English to us with his own peculiar melody, we often fail to understand his meaning.

27. *Articulation*.—Articulation is the uniting of consonants and vowels so as to give each its proper value. Many students of Panjabi will need to cultivate a better articulation in Panjabi than they have in their native tongue. A valuable exercise to this end in any tongue is to practise reading in a whisper, so that a person some twenty or thirty feet distant can hear with ease. Rapid repetition of the letters p, t, c, t, k, both forwards and backwards, will be of great assistance in cultivating a crisp, clear articulation. To do this one must know the exact point of contact, and, for vowel and consonant articulations, the exact positions of the organs, and then take such positions clearly and decidedly.

28. *Syllables*.—A syllable is a measure of speech determined by a single impulse of the voice. As a rule every syllable contains



a vowel. Syllables are closed when they end in a consonant, and open when ending in a vowel. According to Arabic grammatical rules, which have been imposed on India, every syllable begins with a consonant. This is not correct in Panjabi where we have *likh-e-ā*, *bar-ā*, etc.

29. *Doubled Consonants*.—While we have many double consonants in English spelling, we have them actually doubled only in compound words, as *head-dress*, *night-time*, *book-case*, where *d*, *t*, and *k* are doubled as we double them in Panjabi. In such words as *ripple* and *hitting* the *pp* and *tt* are used to indicate that the *i* is short. We ought, however, to distinguish between such words as *holy* and *wholly*, by doubling the *l* of the latter. The Panjabi *kaccā* is often anglicised as “*kutchā*.” The reason is that we are not used to hearing a syllable with a close “*ch*” such as we have in *kaccā* and *acchā*. In other words, the first consonant in such combinations as *pakkā*, *pattar*, *kaccā*, *ḍabbī*, is made as the organs close into position, and the second is made by a new impulse, as they open for the succeeding vowel. In such words as *assī*, the new impulse comes in while the continuant *s* is sounding, and this new impulse forms the second letter. It is probable that inability to distinguish between a closed “*ch*” and a “*t*” leads to the spelling *watch*, *catch*, etc.

30. *Recoil*.—A consonant properly consists of “a position, an action and a separation.” This separation is the “*recoil*.” In such words as *word*, *hit*, *back*, ending in stop consonants, the organs should recoil from the shut position, while the air of the mouth is at speech pressure. Such pressure should be non-vocal and thrown off immediately the break occurs, or we may hear a disagreeable aspiration, or in such words as *mud*, *rug*, one occasionally hears a final *uh*, which, of course, is to be avoided. One should note the exact character of this recoil in the teacher’s pronunciation.

31. *Personal and National Difficulties*.—Occasionally a person is met with who through being tongue-tied is unable to articulate cerebral letters properly. A slight operation will cut the cord that binds the tongue and give it freedom, but it should be performed by a surgeon. Most difficulties arise from preconceived



notions of what the sounds are. So many on hearing a "t," think it is a t, and that settles it. To them an l is an l, an s is an s, and they do not recognize the difference between the Panjabi sounds and the similar sounds in English. Almost no Panjabi letter has the sound which it gets from an untutored Westerner.

Some English speakers are accustomed to omit or slur final r, or to give the lip rounded r (wr) at the beginning of words. Careful attention to eliminate both these peculiarities from one's Panjabi pronunciation will be required. If one has normally a nasal twang, one must learn to control it, to produce and eliminate it at will. If one habitually aspirates one's p's, t's, k's, ch's in English one must get the ability to hear the aspiration and master the unaspirated sounds as well.

If anyone finds that his words ending in l are not understood, it is probably because his final l sounds like his final r. Our English tendency to glide on all our long vowels must be thoroughly overcome.

32. *Analysis of Sounds.*—It is of great importance that the suggestions given here as to the manner in which sounds are formed be again, and yet again, reviewed, until perfectly understood, and the sounds mastered. An analytic study of one's own sounds must go along with the study of the Panjabi sounds. Whispering Panjabi sounds will often lay bare their secret. Sing them with "ā," preceding and following the consonants that are under investigation. A half-inch stick between the jaw teeth of the teacher will often assist one greatly in seeing organic positions.

33. *A Good Ear.*—Few adult foreigners are at first able to hear the differences between the Panjabi sounds and their own. A good ear can be cultivated by those born out of India, if they will take the trouble to practise the Pronunciation Exercises at the end of the Preface. The second or third term of mission service is not too late to mend any defects that may still exist. In training the ear it is well to know what sound the teacher is intending to make, so that we may listen for that, for one so often hears what one expects to hear, even though something else may be uttered.

34. *Gestures*.—No Panjabi ever speaks if gesticulations will serve his purpose. It is just as well to learn and use these, so the student should observe carefully their form and meaning.

35. *Clicks*.—The “smack” of a kiss is used to stop a horse in India, contrary to the custom in America where this sound is used to urge on an animal. In India they urge on the horse by a sucking sound with the tongue in the top of the mouth as for *r*. A sharp explosive suction, made by drawing the tongue down and forward suddenly from the roof of the mouth, is also used for driving. There are others, also, but these are a few to excite attention and the student should observe and note any others.

36. *Pronunciation Exercises, Directions for Study*.—Let your teacher indicate by pointing, exactly which of the sounds he is about to make, so that you may not try to listen for something else. After you listen to him making that sound and then contrasting it with a similar sound, you should try to imitate him.

As far as possible observe carefully the position of his lips, teeth, tongue, etc., while he speaks, and try to imitate these.

At the same time as you are learning the sounds, learn also the meaning of the words and sentences.

After a time the teacher should give the catch phrases and require the pupil to distinguish which word was used.

Later on the pupil should say the words, previously making out a list, and make the teacher write them down. He can then tell by comparing lists whether he says what he intends to say.

These exercises should be practised 20 minutes twice daily for six months, and then once daily till perfection.

# Panjabi Grammar

## PARTS OF SPEECH

There are eight parts of speech *viz.* noun, adjective, pronoun, verb, adverb, conjunction, preposition and interjection. There is no article. The indefinite article in English, if emphatic, is sometimes expressed by *ikk* (a, one, certain) or *kōi* (some), and the definite article, if emphatic, by the demonstrative pronoun *ēh* (this) or *oh* (that), but usually the English article is not expressed in Panjābī.

### NOUN.

There are two genders, *masculine* and *feminine*; and two numbers, *singular* and *plural*.

### GENDER.

A few words are both *masculine* and *feminine* as :—

kīās	opinion	manshā	intention
*awāz, wāz, wāj	voice	kalām	speech, word
taih	fold	Panjābī	The Panjab
mehmā	praise	chatt	roof
sair	walk	parhez	restraint
fīkr	case	ghāh	grass
salām	salutation	dard	pain
thā	place	dahī	curdeled milk
khāb	dream	wēhl	leisure
rūh	spirit	gaū	need, profit
akl	intelligence	wāhz, wāhd	sermon
rūl	pencil, ruler	yār	friend,
sharm	shame	jānū	paramonst
pūshal	tail	carcā	acquaintance
lām	war	kadr	talking about
			value

As a general rule, words which signify males are *masculines* and those which signify females are *feminines*, e. g. ghōṛā (horse),

\*awāz, wāz (voice, sound) is *fem.* except in the expression "wāz bhārā hōnā" to become hoarse.



is masculine, and *ghōṛī* (mare) feminine ; but note *ṭabbar*, m., wife, family ; *aulād*, f., descendants. The only rules that can be given to determine the gender of nouns which signify inanimate objects are these :—

(1) Words ending in *-ā* or *-ā* and words of more than one syllable having the letter *a* in the last syllable are usually masculine, *e.g.*, *āṭā* (flour), *jaṅgaḷ* (forest), *bāllaṇ* (firewood), *cikkaṛ* (mud), *haḷak* (rabies). But there are many exceptions as *saukaṇ* (co-wife), *ākaṛ* (pride), *haḷkaḷ* (necklace).

(2) Words ending in *-ī* are usually feminine, *e.g.*, *battī* (lamp, etc.), *kannī* (border). There are some exceptions—*jī* (wish, individual), *pāṇī* (water), *mōtī* (pearl), and many words in *-ī* denoting males. (See examples on pages 268, 269.)

(3) Words common to Urdu and Panjabi generally have the same gender in both languages. The following are exceptions. Their Panjabi gender is given, *rāh*, m., way ; *mēz*, *mēo*, m., table ; *hōsh*, f., sense ; *akhbār*, f., newspaper ; *tār*, f., telegram, wire ; *mazāj*, f., pride ; *sharab*, m., spirits ; *fasl*, m., harvest ; *Urdu*, m., Urdu ; *gār*, f., cave ; *jang*, m., war ; *lām*, generally masc., war ; *gūnd*, f., gum ; *takrār*, m., fuss, quarrel ; *marz*, f., disease ; *gēnd*, m., ball. See also the double-gender words given above. Educated people tend to copy the Urdu gender ; in pure village Panjabi the other is more used. The word *fīkr*, thought, anxiety, is usually masc.

Words nearly the same in form as Urdu words, but different in gender are *nakk*, m., nose ; *cikkaṛ*, m., mud.

### *Formation of Feminine.*

The very large class of masculine nouns and adjectives ending in *-ā*, and past participles in *-eā* or *-ā* form the feminine by changing that termination into *-ī*.

*Note.*—If the thing signified be an inanimate object, the masculine form generally means a large specimen of the class and the feminine a small one.

Masculine.		Feminine.	
<i>ghōṛā</i>	horse.	<i>ghōṛī</i>	mare.
<i>lēllā</i>	he-lamb.	<i>lēllī</i>	she-lamb.

Masculine.		Feminine.	
wacohā	male-calf.	wacchī	female-calf.
caṅgā	good.	caṅgī	
kālā	black.	kālī	
māreā	struck.	mārī	
būtā	large plant.	būṭī	small plant.

*Note.*—Dissyllables in -eā change this in the feminine into eī or aī, e.g.—

Masculine.		Feminine.
geā	gone.	geī.
peā	fallen.	paī.
leā	taken.	leī.

2. Where the masculine ends in a consonant, the feminine is sometimes formed by adding ī, rī, nī, or if the final consonant be r, by adding nī to the masculine—

Masculine.		Feminine.	
lohār	blacksmith.	lohārī	female of the lohār class.
jaṭṭ	peasant.	jaṭṭī	female peasant.
karār	shop-keeper.	karārī	
tarkhāṇ	carpenter.	tarkhāṇī	
kumhiār	potter.	kumhiārī	
Awāṇ	an Awāṇ	Awāṇī	
harn	ravine-deer.	harnī	
tittar	partridge.	tittī	
bāl	boy.	bālī	girl.
jātak	boy.	jātakī	girl.
naṭṭ	acrobat.	naṭṭī	
ḍūm	musician.	ḍūmī	
fakīr	beggar.	fakīrī	
zimīndār	peasant.	zimīndārī	

4. A noun or adjective (when used as a noun) ending in -ī forms its feminine sometimes by changing the -ī into aṇ changing to m after r. If the masculine ends in āī or āī, the feminine generally changes this termination into aī—

Masculine.		Feminine.
Panjābī	Panjabi.	Panjābaṇ.
Kashmīrī	Kasmiri.	Kashmīran.
mirāsī	bard, musician.	mirāsaṇ.

Masculine.		Feminine.
tēlī	oil-presser.	tēlaṇ.
Musallī	sweeper (Muhammadan).	Musallaṇ.
Kurēshī	Kureshi.	Kurēshaṇ.
mushkī	black.	mushkaṇ.
azārī	ill.	azāraṇ.
wairī	enemy.	wairaṇ.
dōdhī	cowherd.	dōdhaṇ.
mōcī	cobbler.	mōcaṇ.
waṅgālī	glass bangle-maker.	waṅgālaṇ.
māchī	baker, waterman.	māchaṇ.
darjī	tailor.	darjaṇ.
bhāī	brother.	bhaiṇ, sister
kasāī	butcher.	kasaiṇ.
arāī	market gardener.	araiṇ.
pirhāī	drummer.	pirhaiṇ.
sāī	holy man.	saiṇ (rare) wife of sāī.
nāī	barber.	naiṇ.

Peculiar forms of caste feminines are—

Masculine.		Feminine.
khattrī	shop-keeper (or caste).	khatrāṇī
Malak	name of caste (Malik).	Malakāṇī
Isāī or Asāī or Shāī	Christian.	{ Asaiṇ or Shaiṇ

In Shāī and Shaiṇ, the s and h are kept separate, the pronunciation being nearly s'āī, s'aiṇ.

5. Many common words have the feminine formed from an entirely different root or in an irregular manner—

Masculine.		Feminine.	
peō	father.	bebbē, mā	mother
puttar	son.	dhī	daughter.
bhrā	brother.	bhaiṇ	sister.
sauhrā	father-in-law.	sass	mother-in-law.
mīā	holy man, etc.	biwi	female of the mīā class. [caste.
Sayyad	holy caste (Sayyid)	Sayyadzādī	female of the Sayyid
jawāī	son-in-law.	nūh	daughter-in-law.
muṇḍā	boy.	kuṛī	girl.
sāhn	bull.	gā	cow.



Masculine.		Feminine.	
ūṭh	he-camel.	ḍācī	she-camel (or ūṭhṇī.)
saṇḍhā	buffalo-bull.	majjh	buffalo-cow. saṇḍh means barren.
chatrā	ram.	bhēḍ	ewe.
ṭaṭṭū	pony-horse.	ṭair	pony-mare.
ūndhā	boar.	bhūhn	sow.

## NUMBER.

*Masculine Nouns.*

1. Masculines ending in a consonant or in any vowel except unaccented -ā or ā generally make no change in the absolute plural, e.g., ghar (house), piṇḍ (village), kṛā (crow), nāī (barber), peō (father), ṭaṭṭū (pony).

2. Masculines ending in unaccented -ā and participles ending in -eā or -ā change these endings to -ē for the nominative plural. Unaccented -ā becomes -ē.

Singular.		Plural.
ghōṛā	horse.	ghōṛē.
kuttā	dog.	kuttē.
caṅgā	good.	caṅgē.
māreā	struck.	mārē.

*Exceptions—*

bhrā	brother.	bhrā.
geā	gone.	gaiē.
peā	fallen.	paiē.
leā	taken.	laiē.
rehā	remained.	raihe.
ḍehā	engaged in.	ḍaihe.

Monosyllables ending in -ā or -ā and nouns of more than one syllable ending in ā or ā with the accent on the last syllable do not change for the absolute plural. Thus bhrā brother ; ghumā measure of land, (about an acre), do not change.

*Feminine Nouns.*

3. Feminines usually form the absolute plural by adding ā to the singular ; if the singular ends in -ā, or -ā they generally add -wā :—

Singular.		Plural.
bhēḍ	ewe.	bhēḍā.
bhain	sister.	bhainā.
gall	word.	gallā.
billi	she-cat.	billiā.
dhī	daughter.	dhīā.
caṅgi	good.	caṅgiā.
mā	mother.	māwā.

4. Some feminine nouns, especially those ending in -a, -ā and -āh frequently form the nominative plural by adding -ī instead of -ā to the singular :—

Singular.		Plural.
salāh	advice.	salāhī.
tankhāh	pay.	tankhāhī.
balā	calamity.	balāī.
sazā	punishment.	sazāī.
zāt	caste.	zātī.
gā	cow.	gāī.
rāt	night.	rātī.
kanāl	a land-measure.	kanālī.
khāngāh	saint's tomb.	khāngāhī.
duā	prayer.	duāī.

gā, cow, very frequently has plural gāī.

Most such words take the regular plural also.

5. A few feminine nouns form the absolute plural by adding -ū to the singular—

Singular.		Plural.
hanj	tear.	hanjū.
khumb	mushroom.	khumbū.
pīhl	fruit of waṇ tree.	pīhlū.
wast	thing.	wastū.
atthar	tear.	atthrū (the a being dropped).
chill	rupee (slang).	chillū.

Most of these words have the regular plural also.

## CASE.

*Nominative or Absolute Singular.*

The absolute form of a noun or adjective is used when the word is in the nominative ; it may also be used as an accusative, *e.g.*, *ēh mērā ghōṛā we* (this is my horse), or *mērā ghōṛā laiā* (bring my horse).

In all other cases (except in the vocative and locative cases of certain nouns) the absolute form of the noun or adjective is apt to change into what may be called the prepositional form, regarding which the following rules may be given.

*Oblique or Prepositional Singular.*

(1) Feminines, whatever be their termination, and masculine s ending in a consonant, or in any vowel except unaccented -ā or -ā̃, usually undergo no change in the prepositional singular, *e.g.*, *bhaiṇ* (sister), *cūcī f.* (chicken), *piṇḍ m.* (village), *nāī m.* (barber), *ṭaṭṭū m.* (pony), *sarā̃, f.* (sarāē).

Masculine monosyllables ending in -ā or -ā̃ and masculine nouns of more than one syllable ending in -ā or -ā̃ with the accent on the last syllable do not change for the prepositional singular.

(2) The rest of the large class of masculine words ending in ā change it into ē in the oblique singular, thus making it the same as the absolute plural. Unaccented -ā̃ becomes -ē̃.

## Absolute Singular.

ghōṛā	horse
kuttā	dog.
caṅgā	good.
mīā̃	holy man.

## Oblique Singular.

ghōṛē.
kuttē.
caṅgē.
mīē̃.

*Prepositional Plural.*

The plural is formed by adding ā̃ to the absolute plural ; but in masculine nouns if the absolute plural ends in ā or ā̃, a 'w' is inserted, and in feminine nouns the ending -ā̃ of the absolute plural does not change for the prepositional plural.



Absolute Plural.		Prepositional Plural.
māwā	mothers.	māwā.
gāiā	cows.	gāiā.
gallā	words.	gallā.
caṅgē m.	good.	caṅgeā.
caṅgiā f.	good.	caṅgiā.
ghar	houses.	gharā.
kuttē	dogs.	kutteā.
ghōrē	horses.	ghōreā.
bhrā	brothers.	bhrāwā.
nā	names.	nāwā.

Plurals in -ī or -ū usually have the alternative form in -ā and in the prepositional tend to revert to the -ā form, though -ī and -ū are not unknown, thus atthrū, tears, prep. atthrā, or atthrū, khāngāhī, saints' tombs, prep., khāngāhī or khāngāhā.

#### THE AGENT CASE.

The agent case, used for the subject when the verb is a transitive verb in a tense expressed by the past participle and its compounds, is the prepositional form of the noun without any termination. Occasionally *nē* is used as a kind of preposition, after the oblique form of the noun, but not in villages.

peō kītā      the father did it.      kutte kītā      the dog did it.  
 puttār kītā      the son did it.      kutteā kītā      the dogs did it.  
    kuṛī nē kītā, the girl did it.

#### THE GENITIVE CASE.

The genitive case is formed by adding to the prepositional form the preposition *dā*, which resembles the 's in English, but converts the noun into a sort of adjective declined like an adjective in *ā*, so as to agree with the following or governing noun in gender, number and case :—

Genitive Preposition.		Number and Case of following noun.
Masculine.	Feminine.	
dā	dī	singular absolute.
dē	dī	„ prepositional, agent locative.

Masculine.	Feminine.	
deā	dīē	singular vocative.
dē	dīā	plural absolute.
deā	dīā	„ prepositional, agent.
dī	dī	„ locative.
deō	dīō	„ vocative.

*Examples.*

jaṇē dā ghōṛā	the man's	jaṇē dē ghōṛē	the man's
	horse.		horses.
jaṇē dē ghōṛē	of the man's	jaṇē deā ghōṛēā	of the man's
dā.	horse.	dā.	horses.
jaṇē dī ghōṛī	the man's mare	jaṇē dīā ghōṛīā	the man's
jaṇē dī ghōṛī	of the man's		mares.
dā.	mare.	jaṇē dīā ghōṛīā	of the man's
jaṇē dī hatthī	with the man's	dā.	mares.
	hands.	piṇḍ dīō kuṛīō	O girls of
			the village.

## THE DATIVE CASE.

The dative case, which may also be used as an accusative, is formed by adding the preposition **nū** to the prepositional form:—

*Examples.*

ghōṛē nū	to the horse.	ghōṛēā nū	to the horses.
ghōṛī nū	to the mare.	ghōṛīā nū	to the mares.

## THE LOCATIVE CASE.

The locative case means *to*, *at*, or *in*, a place, time or thing, *by* or *with* an instrument, *for* a price, etc. It is formed as follows:—

(1) A masculine in **ā** changes the **ā** into **ē**, e.g., **Kujrāālē**, at Gujrāwāla, **Jaṇḍeālē**, at Jaṇḍeāla; **rōṭī wēlē**, at breakfast-time.

(2) A masculine noun in the singular ending in a consonant either remains unchanged, or adds **ē** to the root:—

*Examples.*

gharē hai	he is at home.	skūlē chaliyē	let us go to school.
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ghar gēā he has gone home. Sambreālē rāihn- he lives at  
dā e. Sambreāl.

Wazirābād geā e he has gone to Wazirābād.

Siālkōṭ kamm kardā e he works in Siālkōṭ.

(3) In the plural masculine nouns take -ī as the locative termination, plural names of towns and villages ending in -ē take -ī, except those ending in -kē which take -kī.

ōh dī hatthī	by his hands.	Nattī	in or to Natt.
apnī gharī	in their own houses.	Wairōkī	in or to Wairōkē.
Kulārī	in or to Kulār.	Aujī	in or to Aujlē.
Dhabbī	in or to Dhabb.	aṭṭhī dinī	every eighth day or in eight days.

hatthī baddhī gulām, devoted slave (slave with hands joined  
in supplication).

Most place names which end in a consonant and are singular have no special locative form. Exceptions are Panjāb, f. or m. Hindustān, m., Gujrāt, f., Ambarsar, m. (Amritsar), Sambreāl, m., Wilait (Europe, America) which may add -ē.

In the case of names of villages whose form does not at once decide whether they are singular or plural, no rule can be given. Each one must be ascertained separately. A large number of such are plural, and of these it will probably be found that nearly all are names of castes (Musalmān or Hindu) and conversely that most names of villages which are also names of castes are plural.

(4) Feminines take -ī or -ē as the sing. loc. termination, but those in -ī remain unchanged. Some words denoting time take -ī.

rātī	at night.	masitī	in the mosque (also masit).
shāmī	in the evening		
dopaihrī	at midday.	bhaṭṭhī	at the oven.
tasīlē	at the tahsīl.	haṭṭī	at the shop.
Gujrāte	in Gujrāt.	dhuppē	in the sun.
fajrī	in the morning.	ḍigarī	in the afternoon.

The feminine plural locative ending is -ī, as Bāgrī, in Bāgrīā.

In some districts fem. plurals in lā change lā to lē for the



locative, as **Bāgrīē** and adjectives in agreement which would have ended in **ī** also change to **īē**. In numerals too we hear **cāhlīē** for **cāhlī**, **wīhē** for **wīh**, etc.

(5) The locative case is frequently used in connection with prices, **sattī paisī** for seven pice, **pañī rupai**, for five rupees.

(6) The locative is often formed by means of prepositions, as **wicc** or **icc**, in : **nū**, to, **utte** or **tē**, upon ; **tō**, from.

### THE VOCATIVE CASE.

Most nouns in the singular, especially those ending in a consonant, may keep the nominative form for the vocative. But very frequently they have a special form according to the following rules :—

(1) A masculine in the singular makes the vocative by adding **ā** to the prepositional form, *e.g.*, **hē sacceā Rabbā**, O true God ; **puttarā**, O son ; **sūrā**, you pig ; O **Jahān Khānā**, O **Jahān Khān** ; an exception is **bāpū**, (rare), O father.

Some nouns in **-ā** indicating persons do not take a special vocative form, such are **cāccā**, uncle, father ; **bābbā**, grandfather, uncle, old man ; **māmmā**, maternal uncle ; **dādā**, professional singer ; **dāddā**, paternal grandfather ; **nānnā**, maternal grandfather.

**bhrā**, brother has **bhrāwā** ; plur., **bhrāwō**.

(2) A feminine in the singular generally makes the vocative by adding **-e**. Many do not change at all. **nī mērīē dhīē**, O my daughter, **nī sāwīē**, O grey mare ; **nī Tābanē**, O **Tāban** ; **Karam Bibīē**, O **Karam Bibi** ; **bhaiṇā**, O sister ; (also **bhaiṇē**) **bēbbē**, O mother.

(3) The plural, whether masculine or feminine, makes the vocative by adding **ō** to the singular oblique form ; *e.g.*, **puttarō**, O sons ; **dhīō**, O daughters.

### PREPOSITIONS.

All prepositions require the word they govern to have the prepositional form. See under the heading Prepositions, page 300.

*Examples.*

Examples may now be given of the declension of nouns of various classes. In every case the agent, genitive and dative are simply the prepositional with or without the addition of prepositions.

(1) Masculine nouns ending in *ā* unaccented.

ghōṛā, horse.

Case.	Singular.	Plural.
Nominative ..	ghōṛā a horse.	ghōṛē horses.
Agent ..	ghōṛē a horse.	ghōṛēā horses.
Genitive ..	ghōṛē dā of a horse.	ghōṛēā dā of horses.
Dative, Accu-		
sative ..	ghōṛē nū to a horse.	ghōṛēā nū to horses.
Vocative ..	ghōṛēā O horse.	ghōṛēō O horses.

(2) Ordinary masculine nouns not ending in *-ā* unaccented.

ghar, house.

Nominative ..	ghar a house.	ghar houses.
Agent ..	ghar a house.	gharā houses.
Genitive	ghar dā of a house.	gharā dā of houses.
Dative, Accu-		
sative ..	ghar nū to a house.	gharā nū to houses.
Locative ..	ghar or gharē at a house.	gharī in houses.
Vocative ..	gharā O house.	gharō O houses.

bhrā, brother.

Nominative ..	bhrā brother	bhrā.
Agent ..	bhrā	bhrāwā.
Genitive ..	bhrā dā	bhrāwā dā.
Dative, Accu-		
sative ..	bhrā nū	bhrāwā nū.
Vocative ..	bhrāwā	bhrāwō.

mōcī, shoemaker.

Nominative ..	mōcī shoemaker	mōcī.
Agent, Preposi-		
tional ..	mōcī	mōcīā.
Vocative ..	mōcīā	mōcīō.

## (3) Feminine nouns ending in a consonant—

bhain, sister.

Case.	Singular.	Plural.
Nominative..	bhain	a sister. bhainā sisters.
Agent ..	bhain	a sister. bhainā sisters.
Genitive ..	bhain dā	of a sister. bhainā dā of sisters.
Dative, Accu- sative ..	bhain nū	to a sister. bhainā nū to sisters.
Vocative ..	bhain -ā, -ē	O sister. { bhainō bhainā } O sisters.

## (4) Feminine nouns in ī—

ghōrī, mare.

Nominative..	ghōrī	a mare. ghōriā mares.
Agent ..	ghōrī	a mare. ghōriā mares.
Genitive ..	ghōrī dā	of a mare. ghōriā dā of mares.
Dative, Accu- sative ..	ghōrī nū	to a mare. ghōriā nū to mares.
Vocative ..	ghōriē	O mare. ghōriō O mares.

To express direction from ੳ is added to the prepositional singular; ੳ is not added to plurals, but plural names of villages add -ੳੳ, or if ending in -ē change -ē to -ੳੳ—

kuṛhੳ	from the cow house	Kulārੳੳ	from Kulār.
haṭṭੳੳ	from the shop	Kujrāāੳੳ	from Gujrāwāla
Nattੳੳ	from Natt.	Wāirōkੳੳ	from Wairōkē.

Mardēkੳੳ from Mardēkē.

Direction from may also be expressed by the use of the preposition tੳ, thੳ, thੳ—

haṭṭੳ tੳ.

Wairōkē tੳ.

Kulārā thੳ

Nattā tੳ.

## DIMINUTIVES.

Diminutives are often formed, in the case of inanimate objects, by changing a masculine into a feminine—



*Examples.*

cappā	a large oar.	cappi	a small oar.
būṭā	a large plant.	būṭi	a small plant.
sōṭā	a stick.	sōṭi	a small stick.
bharōhlā	large mud receptacle for corn.	bharōhli	small do.
khūh	well.	khūhi	small well.
gharā	large earthen vessel.	gharī	small gharā.
sūā	big needle.	sūi	small needle.

Irregular diminutives are—

billā	a cat.	bilūṅgā	a kitten.
paṭṭhā	a kid.	paṭhōrā	a small kid.
kuttā	a dog.	katūrā	a puppy.
bakrā	a goat.	bagrōṭā	a kid.
ḍhōl	drum.	ḍhōlkī	a little drum.
saṇḍhā	buffalo.	jhōṭā, kaṭṭā	small buffalo.
majjh	buffalo-cow.	jhoṭi, kaṭṭi	small buffalo-cow.
ūṭh	camel.	bōṭṭā, ṭōḍḍā	young camel.
kukkar	cock.	cūcā	chicken.
ḍhaggā	bull.	waihrā,	calf.
		wacchā.	calf.
ghōrā	horse.	wachērā	foal (washera).
ciṛī	small bird.	bōṭ	young of small bird.

## COLLECTIVE NOUNS.

kaṭṭh, <i>m</i>	assembly.
triṇjaṇ, <i>f.</i> , or bhōhrā, <i>m</i> .	a spinning-bee of girls or women.
ijjaṛ, <i>m</i> .	flock of goats and sheep.
wagg, <i>m</i> .	herd of cattle.
ḍār, tarandā	flock of birds.

## CONTRACTIONS.

Names are often contracted *e.g.*—

Mhammā	} for Muhammad—	Fajjā, Fajjū	} for Fazl—
Mhandā		Phaillā, Phallā	
Bakkū	„ Barkat—	Jāmū	„ Nizām—
Jānnā	„ Ramzān—		

Similarly with girls' names.

**Tābā, Tābō, Tāban** for **Mahtāb**—. **Phaillā** (or **Phajlā**) for **Fazl**—.

**Barkatē** (**Bakke**) ,, **Barkat**—. **Ishrū** for **Ishwar**—.  
**Phattō** ,, **Fateh**—. **Kammō** for **Karm**—.

The second part of the name is left blank above, for it is immaterial. Thus **Phaillā** stands equally for **Fazl Dīn**, **Fazl Dād** and **Fazl Ahmad**.

### DOUBLETS.

Nouns and other words are sometimes extended by an addition or repetition; the effect is that of familiar reference to something well known and sometimes of emphasis. See p. 339.

<b>dāṇā phakkā</b>	grain of sorts.
<b>kall mukallā</b>	
<b>chaṛā chāṇḍ or chaṛā murā</b> }	quite alone.
<b>lakkaṛ shakkaṛ</b>	wood of sorts.
<b>ukkā mukkā</b>	at all or altogether.
<b>autrā nikhattrā</b>	childless.
<b>ḍaṅgar caukhar</b>	cattle of sorts.
<b>kitāb shitāb</b>	a book of sorts.
<b>ghōṛā shōṛā</b>	a horse of a sort.
<b>cauṛ capatṭ</b>	utterly useless.
<b>ḍiṅg phaṛiṅgā</b>	crooked.
<b>caṅgā bhalā</b>	all right, quite well.
<b>gōḷ mōḷ</b>	ambiguous.
<b>fulāṇī . . . ḍhiṅgrī</b>	one thing or another.

This repetition is used with verbs also as—

<b>baṇā ū kē = baṇākē</b>	having made.
<b>puccheā giccheā</b>	asked.

### ADJECTIVES.

Adjectives ending in **-ā** agree with their nouns in gender, number and case, and generally precede them. The great majority of adjectives end in the termination **ā** for the masculine, which is changed to **ī** for the feminine, and are declined like nouns in **ā** and **ī**. Other adjectives make no change. Even with those ending in **-ā** one often finds **-ē** before a noun for all cases, singular and plural, except the nominative singular and locative

plural. These adjectives sometimes, and pronominal adjectives generally, take -ī for -ī̃ in the loc. plur.

*Masculine.**Singular.*

caṅgā ghōṛā	a good horse.
caṅgē ghōṛē dā	of a good horse.

*Plural.*

caṅgē ghōṛē	good horses.
caṅgeā ghōṛēā dā	of good horses.

*Feminine.**Singular.*

caṅgī ghōṛī	a good mare.
caṅgī ghōṛī dā	of a good mare.

*Plural.*

caṅgiā ghōṛiā	good mares.
caṅgiā ghōṛiā dā	of good mares.

*Note.*—The declension of sabbh (all) is peculiar. In the singular it does not alter for either gender or case; in the plural it is sabbh (emphatic sabbhē) in the absolute case for both masculine and feminine, and sabbhnā in the prepositional case (locative plural sabbhnī̃).

Common adjectives are—

waddā	big.	nikkā	little.
buddhā, budhrā	old.	nikkā	young.
lammā	long.	chōṭā or nikkā	short.
uccā	high.	nīwā	low.
caurā	broad.	saurā or bhīrā	narrow.
mōklā	roomy.	saurā	non-roomy, cramped.
caṅgā	good.	bhairā	bad.
wāl	fair, good.	mārā	poor, feeble.
sajjā	right.	habbā	left.
bhārā	heavy.	haulā	light.
nāwā	new.	purānā	old
sajhrī	fresh.	bahl	stale.
suāhrā	level.	kuāhrā	rough.



āyāṇa	childish.	siyāṇa	wise.
saukhi	easy.	aukhī	hard.
mōṭā	thick.	patlā	thin.
ākṛā	stiff (paste, etc.).	ḍhillā	loose.
ḍūṅghā	deep.	thōṛā	shallow, little.
siddhā	straight.	{ ḍiṅgā	crooked.
		{ puṭṭhā	upside down.
kālā	black.	ciṭṭā or baggā	white.
rattā	red.	nīlā	blue.
pīlā	yellow.	sāwā	green, grey.
bhūslā	brown.	hōṛ	other.
tagrā	strong.	mārā or lissa	weak.
wadhik	excessive.	kassā	deficient.
gillā	wet. }	sukkā	dry.
silla	damp. }		
kharā	genuine, good.	khōṭā	counterfeit, false.

## FORMATION OF ADJECTIVES.

Some adjectives are formed from nouns by the addition of ā, with or without an alteration in the root, but many are formed irregularly.

Noun.		Adjective.	
aukh	difficulty.	aukkhā	difficult.
bhukkh	hunger.	bhukkhā	hungry.
bhār	weight.	bhārā	heavy.
cir	a long time.	{ cirōknā	of a long time ago.
		{ cirkā, cirākā	late.
majjh	a buffalo.	mājjhā	of a buffalo.
gā	cow.	gōkā	of a cow.
bakrā	goat.	bākrā	of a goat.

The affix -kā is used with proper names to form adjectives signifying belonging to or connected with. It is added to the prepositional case of the singular. These adjectives are declined like other adjectives in -a. **Būṭēkeā wicc ajj laṛāī e**, there is a quarrel to-day among Buta's people, i.e., his family.

**Būṭēkā piṇḍ**, Buta's village.

This resembles in form, but not in usage, the Urdu preposition *kā*.

The prefix *su-* means good, and *ka-* or *ku-* means bad; *puttar kuputtar hundē nē, māpē kumāpē kadī nehī hundē*, sons are bad, parents never are bad; *kucajjā*, unsuitable, improper, *sucajjā*, proper, suitable.

#### COMPARISON.

There are no comparative or superlative forms. To express comparison the prepositions *nālō*, than, and *tō* or *thō*, from, are used governing in the prepositional case the name of the thing with which comparison is made, the adjective remaining in the positive form. *ōh methō tagrā e*, he is stronger than I; *mērī kuṛī nālō tērī waḍḍī e*, your daughter is bigger than mine; *shikrē nālō lāllī māṛī e*, a maina is weaker than a shikra.

The words *waddh*, more and *ghaṭṭ*, less are sometimes used, as *ōh waddh tagrā e*, oh *ghaṭṭ tagrā e*, this is stronger, that is less strong.

Sometimes the final *ā* is changed into *ērā* to signify 'rather, like the English ending -ish, but this termination frequently makes no change in the meaning. When the adjective ends in -*rā*, the *r* becomes *r*, and the -*ērā* then becomes -*ērā*.

#### Examples.

Positive.		Comparative.	
<i>mōklā</i>	roomy.	<i>moklēṛā</i>	rather roomy.
<i>caṅgā</i>	good.	<i>caṅgērā</i>	rather good.
<i>waḍḍā</i>	large.	<i>waḍērā</i>	rather large.
<i>patlā</i>	thin.	<i>patlēṛā</i>	rather thin.
<i>kassā</i>	deficient.	<i>kasērā</i>	a little less.
<i>bhārā</i>	heavy.	<i>bharērā</i>	rather heavy.
<i>māṛā</i>	feeble, weak.	<i>marērā</i>	rather feeble.
<i>nikkā</i>	small.	<i>nikērā</i>	smallish.
<i>mōṭā</i>	fat.	<i>muṭērā</i>	fattish.
<i>saurā</i>	narrow.	<i>surērā</i>	rather narrow.
<i>caurā</i>	broad.	<i>curērā</i>	broadish.
<i>lammā</i>	long.	<i>lamērā</i>	longish.
<i>uccā</i>	high.	<i>ucērā</i>	rather high.

	Positive.		Comparative.
haulā	light, not heavy.	hulērā	lightish.
tagrā	strong.	tagrērā	rather strong.

## SUPERLATIVE.

The superlative is expressed by making a comparison with the word "all" *ēh sabbhnā tō nikkā e*, this is smaller than all, *i.e.*, the smallest. *ōh sāreā nālō mārā e*, he is the weakest of all.

For *nālō* or *tō* we might have *wiccō*, out of, he is small or weak out of all, *i.e.*, he is the smallest or weakest.

## NUMERALS.

The numerals are as follows:—

1. ikk.	24. cawī, cawwī.
2. dō.	25. panjhī.
3. trai.	26. chabbī.
4. cār.	27. satāī.
5. panj.	28. aṭhāī.
6. chē.	29. unattī, unattrī.
7. satt.	30. trih, tīh.
8. aṭṭh.	31. ikattī, ikattrī.
9. naū.	32. battī, battī.
10. das.	33. tēṭī or tēṭṭī, tēṭrī.
11. yārā.	34. cauttī or caūṭī, cautrī.
12. bārā.	35. paītī, paītrī.
13. tērā.	36. chattī, chattrī.
14. caudā.	37. saītī, saītrī.
15. pandrā.	38. aṭhattī, aṭhattrī.
16. sōlā.	39. untālī.
17. satārā.	40. cālī.
18. aṭhārā.	41. iktālī.
19. unnī.	42. batālī, bēṭālī.
20. wīh.	43. tartālī.
21. ikkī.	44. cutālī.
22. bāī.	45. paītālī panjtālī.
23. trēī.	46. chatālī.



- |                         |                       |
|-------------------------|-----------------------|
| 47. saītālī, (santālī). | 76. chehattar.        |
| 48. aṭhṭālī.            | 77. satattar, sathat- |
| 49. unanjā, unwanjā     | tar.*                 |
| or unwanjā.             | 78. aṭhattar, aṭhhat- |
| 50. panjāh.             | tar.*                 |
| 51. ikwanjā.            | 79. unāsī.            |
| 52. bawanjā.            | 80. assī.             |
| 53. tarwanjā.           | 81. ikāsī.            |
| 54. curinjā.            | 82. beāsī.            |
| 55. pacwanjā, pach-     | 83. tirāsī.           |
| wanjā.                  | 84. curāsī.           |
| 56. chiwanjā, cha-      | 85. panjāsl.          |
| winjā.                  | 86. cheāsī.           |
| 57. satwanjā.           | 87. satāsī.           |
| 58. aṭhwanjā.           | 88. aṭhāsī.           |
| 59. unāhṭh.             | 89. unānawe.          |
| 60. saṭṭh.              | 90. nabbe, nawwe.     |
| 61. ikāhṭh.             | 91. ikānawe.          |
| 62. bāhṭh.              | 92. bānawe.           |
| 63. trēhṭh.             | 93. tirānawē.         |
| 64. cauḥṭh.             | 94. curānawē.         |
| 65. paīhṭh.             | 95. pacānawe, panjā-  |
| 66. cheāhṭh.            | nawe.                 |
| 67. satāhṭh.            | 96. cheānawe.         |
| 68. aṭhāhṭh.            | 97. satānawe.         |
| 69. unhattar.           | 98. aṭhānawe.         |
| 70. sattar, shattar.*   | 99. naṛinawe.         |
| 71. ikhattar.*          | 100. sāu, sai.        |
| 72. bahattar.           | 200. dō sau.          |
| 73. tihattar, tirhat-   | 300. trai sau.        |
| tar.                    | 400. cār sau.         |
| 74. cuhattar, curhat-   | 1000. hazār or hajār. |
| ter.                    | 100,000. lakkh.       |
| 75. panjhattar.         | 10,000,000. karōṛ.    |

\* In these words the h of the syllable hat is to be pronounced in the deep way described under Pronunciation. The words resemble s'at-tar, sat'attar, aṭh'attar, where ' stands for the Arabic 'ain.

## DECLENSION OF NUMERALS.

Cardinal numbers have two oblique forms, prepositional and locative, which are used before plural nouns in these cases. The others take the following forms :

ikk, one . . . . .	ikk, ikkī both prepositional and locative.		
dō, two . . . . .	dūh	”	”
traī, three . . .	trūh, treūh	”	”
cār, four . . . .	caūh	”	”

The rest add -ā for the prepositional ; those already ending in -ā (11-18) add nothing, those ending in -ā (49, 51-58) change -ā to -ā. For the locative -ī is added, those ending in -ā, -ā, -ē, -ī change these to -ī, while unnī remains unaltered. chē takes both chī and cheī, wīh and trīh become wīh and trīh. sau and sai declined only when several hundreds are spoken of.

Nominative.	Prepositional.	Locative.	Meaning
satt.	sattā	sattī	7.
pandrā.	pandrā	pandrī	15
wīh.	wīhā	wīh	20
panjhī.	panjhīā	panjhī	25
panjāh.	panjāhā	panjāhī	50.
satwanjā.	satwanjā	satwanjī	57.
bāhth.	bāhthā	bāhthī	62.
nabbe.	nabbeā	nabbī	90.
sau, sai.	sauā, saiā	saiī	100.

panjhī rupāī mīlēā, it cost 25 rupees ; panjā ghumawā dī paīlī, a field of five ghumaos (acres).

Above 100 the numbers are joined without the copulative, ikk. sau ikk 101, do sau panjhī, 225, cār sau unānawe, 489.

The first few numerals have emphatic forms. For the sake of emphasis -ē is added to the cardinal. Beyond das, ten, this is rare except perhaps for satthē, from satth, sixty. dō, two, traī, three, chē, six, insert w making dōwē, traīwē, chēwē. ikk, one, becomes ikkō. The first four are declined.

Ordinary.	Intensive.	Prepositional.	Meaning.
ikk.	ikkō.	ikksē.	one.
dō.	dōwē.	dōhā.	two.

Ordinary.	Intensive.	Prepositional.	Meaning.
trai.	traiwē.	triūhā.	three.
cār.	cārē.	cauhā.	four.
das.	dasē.	(none.)	ten.
chē.	chēwē.	(none.)	six.

Peasants generally count by scores, though sau, hundred, hajār, thousand, and lakkh, 100,000 are common.

panjā utte satt wihā	= 145 (seven score on five).
caudā utte sau	= 114 (a hundred on fourteen).
chēā utte chē wihā	= 126 (six score on six).
chēā ghatt chē wihā	= 114 (six score less six).

### ORDINALS.

Ordinal numbers, after the first four, are formed by adding wā to the cardinal. All ordinal numbers from 11th to 99th, except those from 69th to 78th, are pronounced with an h which raises the tone, whether such an h is found in the cardinal or not.

paihlā	first	panjāhwā	fiftieth.
dujjā, dūsra	second	trīhwā	thirtieth.
trījjā, tījjā, tīsrā	third	nawwhēwā	ninetieth.
cauthā	fourth	sauhwā	hundredth.

Ninth is often nāwā or nauā being thus distinguished from nawā, new.

These are all adjectives declinable like adjectives in ā and ā.

Ordinal numbers are not very much used after the first ten or twelve. The accent is on the syllable which is accented in the cardinals. For reckoning the days of the Ramzan fast and for the days of Muhammadan months generally a different form is usually given to the following numbers. In more northerly districts they are common for all purposes. It is to be noted that in all *these* the accent is changed from the first syllable to the second.

19th	unīhwā	25th	panjihwā.
21st	ikīhwā	26th	chabīhwā.
22nd	bawīhwā	27th	satīhwā.
23rd	tarwīhwā	28th	aṭhīhwā.
24th	cawīhwā		

In panjihwā the first h of panjhī is dropped.

Tonic 'h' is omitted in 60 and 80.



## MULTIPLES.

The first few numbers have forms ending in -ṇā, which are declinable adjectives. Comparison in size, cost, etc., may be made by the use of the word *hissa*, part. For the idea of frequency of occurrence, three times, four times, etc. *wārī* or *wērī*, time, is employed.

<i>dūṇā</i>	double.	<i>chē hissē</i>	six times (parts).
<i>triṇā</i>	treble.	<i>das hissē</i>	ten times.
<i>cauṇā</i>	four-fold.	<i>trai wārī</i>	three times.
<i>panjaṇā</i>	five-fold.	<i>car wērī</i>	four times.

*mērā ḍhaggā tērē waihre nālō dūṇā e*, my bull is twice the size of your calf. *ēh ōh dē nālō dūṇā nīwā sī*, this was twice as low as that. *ēh painḍā ōh dē nālō cār hisse waddh e*, this distance is four times as great as that. *malwāṇā trai wērī āeā*, the priest (Muhammadan) came three times.

## FRACTIONAL NUMBERS.

<i>addhā</i>	half.	<i>paṇḍā</i>	a quarter less than
<i>munṇā</i>	three quarters.	<i>ḍēḍh</i>	one and a half.
<i>sawā</i>	a quarter more than.	<i>ḍhāī</i>	two and a half.
<i>sāḍhē</i>	half more than.		

*ḍēḍh* and *ḍhāī* are used by themselves or with *sau*, *hazār*, *wihā* lakkh, *karōr* :—*ḍhāī* lakkh 250,000, *ḍēḍh* sau 150.

*paṇḍā* is used with the numerals 1 to 99 and *sāḍhē* with 3 to 99 :—*paṇḍē trai 2½*, *paṇḍē trai sau 275*, *sāḍhē panjāh 50½*, *paṇḍā ikk sau 75*.

*paṇḍā* and *sāḍhē* agree with their nouns in number and gender, *paṇḍā dō waṭṭīā*, *1½ wattis* (*waṭṭī* is two ser).

*sawā* is used with all numbers :—*sawā cār*, four and a quarter, *sawā sau 125*. *ḍēḍh*, and *sawā* are unchangeable.

Fractions less than a half are expressed by means of the word *hissa*, part. *daswā* *hissa*, a tenth part, *sattwā* *hissa* a seventh part. *pā*, quarter is employed chiefly for divisions of a ser (two pounds). Thus *ikk pā*, quarter ser, *ḍēḍh pā*, three-eighths of a ser, *addh pā*, one-eighth.

## DISTRIBUTIVE NUMBERS.

The idea of so many each is expressed by repeating the number. Hundreds, thousands, etc., not followed by lower numbers, repeat only the number qualifying, others above a hundred repeat the last number.

dō dō, two each, dō dō sau, two hundred each, dō sau cālī cālī, two hundred and forty each, dēḍh dēḍh hazār, 1500 each.

## PRONOUNS.

The personal pronouns are as follows :—

	<i>First person.</i>	<i>Second person.</i>	<i>Third person.</i>		
	I.	Thou.	He.	she.	it.
Case.	Singular.	Singular.			
			This.	That.	
Absolute	.. maĩ	tũ	ēh, āh	ōh, aūh.	
Agent	.. maĩ	tũ	ēs	ōs.	
Genitive	.. mērā	tērā	ēsdā, ehdā	ōsdā, ohdā.	
Dative	.. mēnũ	tēnũ	ēsñũ, ehñũ	ōsnũ, ohnũ.	
	Plural.	Plural.	Plural.	Plural.	
Absolute	.. asĩ	tusĩ	ēh	ōh.	
Agent	.. asã	tusã	ehnã	ohnã.	
Genitive	.. sādḍā	tuhāḍḍā	ehnãdā	ohnãdā.	
Dative	.. sānũ	tuhānũ	ehnãnũ	ohnãnũ.	

*Note.*—In the third person, ēh or ōh is used for ‘ he,’ ‘ she ’ or ‘ it,’ according as the person or object spoken of is near the person speaking or at some distance off.

For the agent of the third person ēsnē, ehñē, ōsnē, ohñē, in the singular and ehñā nē, ohñā nē in the plural are rarely found.

The accent of tuhāḍḍā and tuhānū is on the second syllable, that of all other personal pronouns on the first. Rarely, however, one hears the following for the genitive and dative of the 3rd person plural with the accent on the second, enhāḍā, enhānū, onhāḍā, onhānū.

When the preposition tō, from, etc., is compounded with the singular ēh, ōh, the regular forms are estō, ōstō, but edū, odū are extremely common, in fact are the usual forms when the

reference is to something without life, and especially in comparison and in reckoning of time :—

**edũ aggē**, hence forward, from this on, **odũ aggē**, from then on, **ēh odũ nirs e**, this is inferior to that.

With the first and second pronouns the forms are **methō**, **tethō**, **sāthō**, **tuhāthō**.

For emphasis **ī** or **hī** is added to the pronouns ; if a preposition is used, it precedes **ī** or **hī**. If the previous syllable contains a nasal the particle of emphasis become **ĩ** or **hĩ**.

The following additional forms are found for emphasis : **maĩhyē**, for **maĩhī**, **tũē** for **tũhī**. For the third personal pronoun singular **ese**, **ose**, are common. **ese**, **ose**, precede a preposition, as **ese dā**, **ose nũ**. It is the usual form for the agent, **ose dīṭṭhā**, he saw.

In the nominative we get **ēhwāī**, **ihō**, **ēhōī** and **ūhō**, **ūhā**, **ōhwāī**. In some districts **ēkhā**, **ēkhāī**, **ōkhā**, **ōkhāī** are used. These too are emphatic.

**wī** also is added to the pronouns, giving rise in the case of **maĩ** and **tũ** to the contractions **mawĩ**, **mammĩ**, **tuwĩ**, **tumĩ**, while **maĩ wī** and **tũ wī** are sometimes heard.

#### INTERROGATIVE PRONOUNS.

Interrogative pronouns are as follows :—**kaun**, who, **kī**, what.

	Singular.	Plural.	Only singular.
Nominative	.. <b>kaun</b> .	<b>kaun</b> .	<b>kī</b> .
Agent	.. <b>kis</b> or <b>kin</b> .	<b>kinhā</b> .	none.
Genitive	.. <b>kihdā kisdā</b> , etc.	<b>kinhā dā</b> , etc.	<b>kāhdā, kāsdā</b> , etc.



The following table gives the most common pronominal forms :—

Class of Pronoun.	Absolute.	Oblique.	Quantity.	Size.	Likeness.	Share.
Near demonstrative	ēh (this)	ēs, eh	innā (thus much).	ēḍḍā (thus big).	ajēhā, } (like ēhōjēhā. } this).	innwā (such).
Far demonstrative	ōh (that)	ōs, oh	unnā, ōnnā (so much).	ōḍḍā (so big).	uhōjēhā (like that).	ōnnwā (such).
Interrogative. { <i>m. f.</i> kaun (who ?) <i>n.</i> kī (what ?) <i>adjective</i> kehṛā (which ?)		kis } kāh } .. }	kinnā (how much ?)	kēḍḍā (how big ?)	kēhā <i>m.</i> } (like kēhī <i>f.</i> } what ?)	kinnwā (what share ?)
Relative ..	jēhṛa (who)	jis ..	jinnā (as much).	jēḍḍā (as big).	jēhā <i>m.</i> } (like jēhī <i>f.</i> } which).	jīnnwā (as much).
Indefinite { <i>m. sing.</i> kōī } <i>m. pl.</i> kōī } <i>n.</i> kujjh }	some- one any- one some some- thing.	k i s ē <i>sing.</i> k ā s ē (very in- definite).				

## OTHER PRONOMINAL FORMS.

**kōī** and **jō** are declined as follows :—

	Singular.	Plural.
Nominative	<b>kōī</b>	<b>kōī</b> some one, anyone.
Oblique	<b>kisē</b>	not found.
Nominative	<b>jō</b>	<b>jō</b> .
Oblique	<b>jis</b>	<b>jinhā</b> .

In addition to the forms here given for the oblique singular of **kaun** and **jō** the following are found—**kih**, **jih**. Thus we get not only **kisdā**, **kisnū**, **jisdā**, **jisnū** but also **kihdā**, **kihnū**, **jihdā**, **jihnū**. The agent is **kis**, **kisnē** or **kihnē**, **jis**, **jisnē**, **jihnē**, but not **kih** or **jih** alone.

<b>ēhō jēhā</b>	<i>m.</i>	} the same as this.
<b>ēhō jēhī</b>	<i>f.</i>	
<b>uhō jēhā</b>	<i>m.</i>	} the same as that.
<b>uhō jēhī</b>	<i>f.</i>	
<b>ajēhā kajēhā</b>	<i>m.</i>	} so so (i.e. inferior).
<b>ajēhī kajēhī</b>	<i>f.</i>	

**hōr**, has **hōr** or **hori** in sing. oblique; in the plural it has nominative **hōr**, agent and prepositional **hōrnā**, locative **hōrnī**.

The word **horī** (*obl.* **horā**) is used in the plural in a curious way as a sign of respect for a third person, somewhat like **sāhb** or **jī**.—nominative **hōrī**, agent and prepositional **horā**.

<b>mērē bhrā horī āē nē</b>	my brother has come.
<b>Natthū horā ākheā</b>	Natthū said.

**horī**, **horā**, can never take the accent, so **bhrā horī** is pronounced almost like **bhrāorī**, with raised tone.

**jēhā** (*fem.* **jēhī**) is used after an adjective to mean 'a little,' 'rather,' *e.g.*—

**ciṭṭā jēhā waṭṭā**, a whitish stone.

**sārā** is used with a slightly emphatic sense after some adjectives signifying big or much, **waddā sārā**, decidedly big; **ēḍḍā sārā**, so big.

**āpē**, **āpī**, **āpū**, **āpō**, **āpēī**, self, both in absolute and agent, *e.g.*—

<b>maī āpē gēā</b>	I went myself.
<b>ōs āpē kītā</b>	he did it himself.

The genitive is **apṇā**, own, and the locative plural is **āpē wicc**, **āpō wicc**, among themselves. The distributive of **apṇā** is **apṇā apṇā**, **āpō dhāpṇā**, **āpō apṇā** :—**āpō dhāpṇī marzī** or **apṇī apṇī marzī**, each one's wish.

**hamātar** means people like us, **tumhātar**, people like you, as, **tumhātarā wāstē saukhā e**, **hamātarā wāstē aukhā e**, it is easy for people like you, difficult for people like us.

The following pronominal adjectives should be noted. **sabbh** all, emphatic **sabbhe**, **sabbhō**, all of them, prep. **sabbhnā**, loc. **sabbhnī**.

Nominative plural.	Prepositional.	Meaning.
<b>kaī</b>	<b>kaīā</b>	some.
<b>bāzē</b>	<b>bāzeā</b>	some.
<b>bauht, bauhtē</b>	<b>bauhteā</b>	many.
<b>bāhlē</b>	<b>bāhleā</b>	many.
<b>cōkhē</b>	<b>cōkheā</b>	many.
<b>baṛē</b>	<b>baṛeā</b>	many.
<b>ghaṭṭ</b>	<b>ghaṭṭā</b>	few.

**ikknā**, used in the prepositional plural, but not found in the nominative, means some.

Of the above it will be seen that **bāhlē**, **cōkhē**, **baṛē** are simply the plural of the adjectives **bāhlā**, **cōkhā**, **baṛā**.

**ghaṭṭ waddh**, few more, more or less, is generally used to mean few, or, as an adverb, very little.

Compound pronouns are **jō kōī**, **jehṛā kōī**, whoever, declined regularly, but always in the singular.

**kōī kōī**, few; always singular.

**kōī na kōī**, some one or other, **kōī..kōī**, (singular) some.. others. **har kōī**, **jehṛā kōī**, every one (**har** is not declined); **kōī nehī**, no one.

**kujjh na kujjh**, something or other, **kujjh nehī**, nothing.

**kujjh kujjh**, a little.

**hōr** is often used with the sense of 'else,' as **hōr kōī**, some one else, **hōr kī**, what else, **hōr kaun**, who else. **hōr kī** is frequently contracted to **hōr**, thus **te hōr?** what else? i.e., what else could it be? what else would you expect?



What may be called the pronominal adverbs are shown in the following table in continuation of the similar table of pronouns. The forms *ēttal*, *ēddhar*, etc., sometimes, but rarely, express 'rest.

Class.	Manner.	Time.	Place (rest).	Place (motion).	Condi- tion.	Cause.
Near demon- strative.	aiñ, iñ (thus) es tarhā.	hun (now) ..	ēttē ēttal } (here)	ēttē ēttal } (hi- ther)	..	..
Far demon- strative.	...	odō      tadō (then).      (tad)	ōttē ōttal } (there).	ōttē ōttal } (thi- ther).	tā (then)	tā, taddē.
Interroga- tive.	{ kikan,      } kikanā kikñ,      } (how)? kikar,      } kikarā,      } kiñ,      } kis tarhā. jikan or jikan,      } jis tarhā, jiwē. kiwē (somehow).	kadō (when?) (kad).	kitthē kittal } (where?)	kitthē kittal } (whi- ther?) kiddhar		kiñ (why?) kāhnñ kāh de lai kāh de jōgā.
Relative .	{ jikan,      } jis tarhā, jiwē. kiwē (somehow).	jadō (when).. (jad).	jittē jittal } (where)	jittē jittal } (whi- ther). jiddhar	jē or jēkar (If). ..	kiñjō (because). kiñ paī. ..
Indefinite..		kadē or kadī kadāī (some- time or some- times).	kitale where). (some- where).	kitale kidhare } (some- whi- ther). kite		

Other common adverbs are—

### ADVERBS OF PLACE.

urē	}	hither.
urā		
parē	}	farther off, beyond
parhā		
nērē		near.
dūr		far.
aggē or aghā		ahead.
picchē or pishā		behind.
sāhmṇē		in front.
uttē, utā		above.
bhuñē, bhūē		on the ground.
urār		on this side.
pār		on the further side.
agērē		ahead.
pichērē or pishērē		behind.
kōl, kōle		close by.
hēṭh, hēṭhā, thallē		below.
nāl		near, with.
bannē		outside.

### ADVERBS OF TIME.

jadō, tadō		when, then.
odō		then.
aje		as yet.
ajj		to-day.
ajjēi		this very day.
kall		yesterday.
bhaḷkē, kall		to-morrow.
parsō	{	the day before yesterday.
		the day after to-morrow.
cauth	}	the fourth day
panjauth		the fifth day
chēauth		the sixth day
		forward or back.
paund sattē	}	at first, at once.
paihlū, paihlā, paihlē		

phēi	}	again.
mur		
ōrak	}	at last.
chēkrē, chēkar		
hālī		at present.
jhat, jhat pat		at once.
dine, dinē		by day.
rātī		by night.
shāmī		in the evening.
ais wārī or wērī	}	this time.
ais phērē		
ait wārī or wērī		this time, this year.
aitkī, aitkā or aitkī		this year.
ais sāl		last year.
par or parū		the year before last.
parār		next year.
aundē sāl		in future.
aggē nū		always.
nitt, hamēshā, sadā		early.
sawēlē, sawaktē		late, at the wrong time.
kuwele		at dawn.
dhammī		at sunrise.
jhalānghē		in the morning.
fajrī		at noon.
dō paihrī		in time, at the proper time.
wele sir, wakat sir		in the meantime.
innē wicc		

The following names are common for different daily times. The time given in each case is only approximate; in some cases it varies according to the season of the year:—

sarghī wēlā	an hour and a half before dawn.
namāz wēlā	forty-five minutes before dawn.
dhammī wēlā	dawn.
muhānjā, jhusmusrā	time of morning twilight.
fajr	morning, especially early morning.



waddēwēlā

chāh wēlā (lassi wēlā)

rōṭī wēlā

kūlā bhattē wēlā

bhattē wēlā

dopaihr

kaccī pēshī

pēshī

nikki dīgar

dīgar

laudhē wēlā

shām

tarkālā

dūnghi shām

khau piyā

sōtā

rāt

morning, especially early morning.

8 or 9 A.M.

about 10 or 11 A.M.

10 A.M.

about 11 or later.

midday.

about 1 P.M.

about 2 P.M.

3 P.M.

4 or 5 P.M.

about 5 P.M.

about sunset.

about half an hour after sunset.

when full darkness sets in.

about 8 P.M.

about 9 or 10 P.M.

night.

## OTHER ADVERBS.

kikaṇ, kīkar, kīkū, kīkaṇā, }  
kīkarā }

jīkaṇ, jīkar }

jiwē }

kiwē }

aīwē }

āhō, aḥhō, ān, hā, ā, hāhō }

na, nehī }

āhā }

ukkā }

ukkā }

bilkull }

aslō }

zarūr, jarūr or lā jarūr }

waddh }

wakkhō wakkh }

how ?

as.

somehow, with difficulty.

anyhow.

yes.

not, no.

no.

quite, thoroughly.

altogether.

certainly.

more.

separately.

hāī māī

jhaw

jhabdē

jabdē

shitābī

jaldī

chētī

te

jū

shaid, shait

karīb

maslan

yānī

ī, hī

khā

nālē

taddē

tā, tāī, tāiē

whalā

ukkā na, attē na

bī, wī

hōr

ghaṭṭ

gharī murī

jhaṭē bindē, jhaṭē jhaṭē

bhañ jhañ

gharī gharī

masā

hauī

yōrō yōrī or zōrō zōrī or

badō badī.

nishanḡ or beshakk

wārō waṭṭī, wārī wārī

mūh drūī

āhmṇe sāhmṇe

easily.

} quickly, recently.

} quickly.

then, particle of emphasis and reasoning.

when, for a long time.

perhaps, 'I do not know.'

nearly.

for instance.

that is.

adverb of emphasis.

then, particle of reasoning (used only with imperat.).

moreover.

} for that reason, then, in that case.

particle of argument, all right then.

not at all.

also, too.

more, otherwise, what else?

less.

} repeatedly.

hardly.

slowly, softly.

} by force.

of course, without doubt.

by turns.

} face to face.

uñ

anyhow, after all, without special reason.

sahj nāl,  
sahjē sahjē  
sahē sahē

} quietly.

malkrī  
accaṇcēt  
acāṇcak  
cāṇcakke

quietly, suddenly.

muṇḍhō  
palleō  
(mērē) pētē  
hōr dare  
dhigāṇē

} suddenly.

from the beginning.  
at one's own expense.  
in (my) responsibility.  
somewhere else.  
uselessly, to no purpose.

Some of these adverbs are the locative case of substantives or adjectives, and others are locatives of nouns signifying time or place similarly used, *e.g.*,—

rātī

at night.

waddē wēlē

in the morning.

fajrī

in the morning.

There is a difference in usage between *baṛā* and *waddā*. The latter means big in size, *great* in age or dignity, and is not frequent in connection with abstract ideas, *baṛā* is used with abstract nouns also in the adverbial sense of *very* and in the sense of *many* or *much*.

waddē jaṇē sāṇ

they were big men.

baṛē jaṇē sāṇ

there were many men.

ōh baṛē waddējaṇē sāṇ

they were very big men.

baṛā jhallpunā

great folly.

ōh baṛā ṭurdā e

he walks much or fast.

Most adjectives *can* be used adverbially, agreeing with their noun or pronoun, and some are used in no other way. Thus we have *nirā*, only, *ucēcā*, especially, *ḍāhḍā*, lit. severe, hard, *baṛā*, great, *sōhṇā*, beautiful. Adjectives which do not change their form for agreement with nouns do not change when used as adverbs.

ḍāhḍī caṅgī gā  
ōh ucēcī geī

an exceedingly good cow.  
she went specially.



nirā ōh kamm nehī                      not only this work.  
 ghōṛī baṛī sōhṇī ṭurdī e      the mare goes very well or prettily.

## COMPARISON.

Adverbs are compared in the same way as adjectives. It will suffice to give examples.

sāreā wiccō ōh trikkhā ṭurdā e, he walks fastest of all.

kutūrē nālō bilūṅgā bauhtā bhajjdā e, a kitten runs more or faster than a puppy.

The absolute superlative, *i.e.*, the idea of very, exceedingly, is formed by means of such adjectives, used as adverbs, as baṛā, dāhdā, bauhtā, bāhlā, all of which agree with the noun qualified, and bauht which is not declined.

ōh bāhlā ṭurdā e, he walks a lot.

ōh bauht jhallā we, he is very mad.

See also the examples given above. It cannot be too clearly remembered that the idea of intensity is never obtained by repeating a word. Repetition gives a distributive sense. See p. 338.

## PREPOSITIONS.

Some of the commonest prepositions have been given along with the nouns. They are repeated here with some others. They are nearly always placed after the noun they govern, as in the English forms "henceforth," "therewith," "hereby," "homeward," "seawards," and the noun is always put in the prepositional form. Some of them are the locative case of nouns and govern the preceding noun with the help of the preposition dē, of (feminine dī), *e.g.*, piṇḍ dē nērē, close to the village. Some are used both with and without dē, *e.g.*, ōs wal or ōh dē wal, towards him. The only prepositions that are declinable are those of the genitive, dā, dē, deā, dī, dīā (of), and wargā, like, which agree with the governing noun in gender, number and case like adjectives. wargā is really an adjective. See jōgā, gōcrā, p. 303.

ōh mērē wargī e                      she is like me.

*Prepositions.*

nē	by	(for the	bābat (f.)	} about.
	agent).		bārē wicc	



The following do not take the preposition **dē** or **dī**:—**nē**, **nā**, **-ō**, **tāī**, **tōrī**, **tākar**, **lār**.

Of those which take the preposition **sēhd**, **khātar**, **rāhī**, **bābat zabānī** are feminine and take **dī** for **dē**. They are marked (/.) above.

Most of those which are used with **dē** or **dī** can also be used without it, but the following nearly always have it:—**pāsē**, **sēhd**, **wishkār**, **thallē**, **bārē**, **wicc**, **ālē duālē** (though not necessarily the simple **duālē**), **khātar**, **bāhar**, **cār cufērē**, **cufērē**, **cufēr**, **rāhī**, **urār**, **mūjab**; the following rarely have **dē**:—**thō**, **thī**, **tō**, **tē** (from), **tīkar**.

Sometimes the prepositional affix **-ō** is employed instead of **dē**, thus **pinḍō parē**, beyond the village.

Similarly this **ō** may be added to all prepositions whose meaning admits the addition of the idea of "from," thus **ghar wiccō āeā**, he came from within the house, so **bāhrō**, from outside. **picchō**, from behind, **kōlō**, from beside.

This form of the preposition (with **-ō**) when followed by **dī** gives the sense of "by the way of," thus **wiccō dī** means by way of inside, *i.e.*, through. It is not clear what word, if any, is understood. Probably it is the locative form, **rāhī**, as we have **mērī rāhī**, by means of me, where **mērī** is loc. pl. in agreement with **rāhī**.

**mērē kōlō dī laṅgheā** he passed close to me.

**kuṛh dē picchō dī geā** he went by way of behind the cowhouse.

**nērēō dī na jāh** do not pass by near.

In the case of a few of these still another form is found with the same sense, **-dū** taking the place of **-ō dī**. This is heard only with **kōl**, **nāl**, **wicc**, **hēth**, **nērē**.

**kōldū**, **nāldū**, **wiccdū**, **hēthdū**, **nērēdū** have the same meaning as **kōlō**, **dī**; **nālō dī**, **wiccō dī**, **hēthō dī**, **nērēō dī**.

**haḷkā kuttā ōh diā lattā dē hēthdū geā** the mad dog went by under his legs.

**mārā** and (**dā**) **sadkā** have a peculiar construction. **mārā**, on account of, is used in reference to mental conditions, and agrees with the subject, although the preposition **dā** intervenes.



**dār dā mārā nehī āeā**, through fear he did not come.

**sharm diā mārīā kuṛīā kūndīā nehī**, through shyness the girls do not speak. **dē māreā** (indeclinable) may also be used in all cases.

(**dā**) **sadkā** also means on account of, but with a much wider range. When a noun is governed by **dā sadkā**, **dā** does not change, with a pronoun **dā** changes to **dē**.

**peō dā sadkā** on account of the father.

**bēbbē dā sadkā** on account of the mother.

**mērē sadkā**, on my account, **kih dē sadkā**, on whose account.

Occasionally with a noun, too, **dā** is changed to **dē**.

Some nouns preceded by **dē** are used as prepositions, as **sababb**, reason, **thā** place; as **ōhdē sababb**, on account of him.

**tū kih dē thā kamm karnā ē**, in whose place, instead of whom are you working?

The adjective **jōgā** is used as a preposition, and agrees with the following noun. It means fit for, suitable to, and so simply 'for,' **guzārē jōgā**, sufficient for sustenance; **mērē jōgī rōṭī leā**, bring bread for me. Similar is **gōcrā**, as **tuhāḍḍe gōcrā kamm e**, there is work for you (to do).

### CONJUNCTIONS.

Common conjunctions are as follows:—

<b>te</b>	} and.
<b>hōr</b>	
<b>jēkar</b>	} if.
<b>jē</b>	
<b>bhāwē</b>	although.
<b>bhāwē . . bhāwē</b>	} whether . . . or.
<b>cāhē cāhē</b>	
<b>sagō, sagō</b>	on the contrary, not only so but.
<b>nehī tē</b>	otherwise.
<b>kyūjō, kyūpai</b>	because.
<b>pai</b>	} that.
<b>bhai</b>	
<b>yā, jā</b>	or.

yā . . . . yā

jā . . . . jā

na . . . . na

par

matē, cētā

kē

} either . . or.

neither . . nor.

but.

lest, that not, so that if.

or, that.

## INTERJECTIONS.

In calling to a person, the translation of the interjection O varies according to the sex of the person addressing or addressed. These forms of address imply that each person is addressed as tū, thou.

ō, ōē man calling to man. wē woman calling to man.

ē man calling to woman. nī woman calling to woman.

Husband and wife avoid calling each other by name, but if possible bring in a son's name, usually the eldest son's and less frequently a daughter's if she be the eldest :—

Karm Bashk Karm Bakhsh's Jhandū dī Jhandu's mother.  
dā cāccā. father. bēbbē.

hē is used in sorrow, joy, or wonder, e.g.—

hē sacceā Rabbā O true God.

hē pāk Parwardigārā O pure Cherisher.

Other interjections or exclamations are :—

jīwē tū

mayest thou live.

Khudā jānē

God knows.

kī nā lēidā e

what d'ye call it ?

majāl e

impossible! never!

dhann

bravo! blessings on!

phitt

curse on!

hāē hāē

alas!

hōē hōē

for shame, alas!

halā

very well, yes, indeed! (surprise).

haī, āhē

expressive of displeasure.

hāl ōē

expressive of pain.

lai

expressive of protest.

durē

get away! (to a dog).

“jhā”

“peekaboo,” (to a baby).

ũ, hũ	don't! don't!
chir chir or chirē.	get away! (to a cat).
jhaw, chētī, etc.	quick.
khlō jā	wait a bit.
jam jam	by all means.
jam jam ā	welcome.
āwī, āwē	welcome.
sadkē, ballē ashkē, shābāsē, shābā.	} bravo.
ballē, ballē, bāī, bāī, makhē	astonishment.
akhē	said I.
ōh jānē	said he, they say.
khabrē, khaurē	it does not matter.
hēkkhā, wēkkhā	I don't know.
jī sadkē	expressive of incredulity.
sir matthe te	} by all means, with pleasure.
caṅgā	very well, good.
shukr e	thanks be (to God).
khair mehr e or Khairi mihre	all is well, it's all right.
bismillāh	in God's name.
radd balāī	} may misfortunes be far from thee,
dūr balāī	} used as a welcome by women.
bhaṭṭh	curse on, <i>lit.</i> to the oven with.

*hēkkhā, wēkkhā*, are probably contracted from *wēkh*, look and *khā*.

#### MODES OF ADDRESS.

The following are frequently heard :—

To a friend	.. yār gall suṇ.
To a stranger	.. ōē bhāīā, bhaleā lōkā, sāī lōkā, miā.
To an old man	bābbā or buḍḍheā, O old man!
To a father	.. cāccā, miā (by Musalmāns), lāllā (Hindūs).
To a grandfather	bābbā.
To a woman	.. bhain, sister; māī, mother.
To a old woman	bēbbē (mother); mātā, ammā.
To a grandmother or old woman.	mā, māī.



## THE VERB.

*Transitive and Intransitive.*

Verbs may be divided into intransitive and transitive Verbs. In a great many cases an intransitive root has a corresponding transitive root, usually formed by strengthening the vowel of the root; and this again can often be turned into a double-transitive or causal verb by a further change in the root.

*Formation of Transitive Verbs.*

A transitive or double-transitive verb is formed by adding to the root -ā or -wā, the vowel of the original root being shortened, generally from ā to a, from ē or ī to i, from ō or ū to u, sometimes otherwise.

The root thus formed becomes a new verb, subject to the usual inflections.

Infinitive.	Meaning.	Transitive or Double- Transitive.	Meaning.
mārnā	strike.	marwāṇā	cause to be struck.
bhajjṇā	run.	bhajāṇā	cause to run.
pīṇā	drink.	piāṇā	cause to drink.
bhaṭṭṇā	turn.	bhūāṇā	cause to turn.
cukkṇā	raise.	cukāṇā	cause to raise.
appaṇā	reach.	apṛāṇā	cause to reach.
pāṇā	put.	puāṇā	cause to put.
dēṇā	give.	duāṇā	cause to give.

Most of the common roots, however, form their transitive irregularly. the vowel being generally strengthened, and sometimes the consonants changed.

*Intransitive.**Transitive.*

Infinitive.	Meaning.	Infinitive.	Meaning.
bhajjṇā	break.	bhannṇā	break.
ṭuṭṭṇā	break.	trōṛṇā, tōṛṇā	break.
paiṇā	lie.	pāṇā	put.
gaiḥṇā	be threshed.	gāhṇā	thresh.

Infinitive.	Meaning.	Infinitive.	Meaning.
ḍhainā	fall down.	ḍhāṇā	knock down.
laihnā	come down.	lāhnā	take down.
laggnā	be applied.	lāṇā	apply.
chutṭnā	escape.	chaḍḍnā	set free.
wiknā	be sold.	wēcṇā	sell.
nikalṇā	go out.	kaḍḍhnā	put out.
warṇā	go into.	wāṇā	put into.
ḍubbṇā	be drowned.	ḍōbṇā	drown.
ṭurnā	move, walk.	ṭōrnā	make to move, walk.
carhnā	mount, go up.	cārhnā	put up, cause to mount.
nikkharṇā	separate.	nakhērṇā	separate.
phissṇā	be squeezed.	phēhnā	squeeze.
dissṇā	be seen.	{ wēkhṇā	see.
pāṭṇā	be torn.	{ dassṇā	point out.
riṭhnā	roll.	pārṇā	tear.
ruṭhnā	be swept away.	rērhnā	roll.
saṇṇā	burn.	rōṭhnā	sweep away.
ḍhukkṇā	arrive.	sārṇā	burn.
auṇā	come.	ḍhōṇā	carry.
		anwāṇā	cause to be brought.
tapṇā	be hot.	tāṇā	heat.
khussṇā	be seized.	khōhnā	seize.
rijjhṇā	be cooked.	rinnhṇā	cook.
ḍiggnā	fall.	ḍēgnā	cause to fall
guācṇā	be lost.	guāṇā	lose.
kharācṇā	be lost.	kharāṇā	lose.
dhucṇā or dhupṇā	be washed.	dhōṇā	wash.
cubbhṇā	pierce (needle, thorn).	cōbhṇā	cause to pierce.
khubbhṇā	stick (in mud, etc.).	khōbhṇā	cause to stick.

Infinitive.	Meaning.	Infinitive.	Meaning.
uggharnā	open (intr.).	ughērṇā	open (trans.), especially of eyes, mouth, fist, awaking.
phasṇa	be entangled.	phasāṇa	entangle.
wijjhṇā	be pierced.	winnhṇā	pierce.
chirṇā	go to pasture.	chērṇā	take to pasture.
bhijjṇā	be moistened.	bheḍṇā	moisten.
waggnā	be ploughed.	wāhṇā	plough.
juṇṇā	be joined.	jōṇṇā	join.
murṇā	go back.	mōṇṇā	turn back.
pīsṇā	be ground.	pīhṇā	grind.
gujjhṇā	be kneaded.	gunnhṇā	knead.
traiṇṇā	be startled.	trāhṇā	startle.
ḍaiṇṇā	be placed (bed, etc.).	ḍāhṇā	place.
bajjhṇā	be fastened.	bannhṇā	fasten.
raiṇṇā	stay.	rakkhṇā	place.
jammṇā	be born.	jammṇā	bring forth young.
cōṇā	trickle through.	cōṇā	milk.

**ākḥṇā**, say, has a causative **akḥwāṇā** with two meanings, (i) cause to say, (ii) be called or named; **bōlṇā** has **bulāṇā**, call or cause to say.

#### *Formation of Causal Verbs.*

Some difficulties are removed if one observes the following vowel changes which frequently occur in forming causal or transitive verbs. A double consonant becomes single.

**a** and **ai** become **ā** : **baḷṇā**, burn, **bālṇā**; **traiṇṇā**, be startled, **trāhṇā**; so also **saṇṇā**, be burnt; **caṇṇā**, ascend; **marnā**, die; **waṇṇā**, enter; **ḍhaḷṇā**, be poured in mould; **uddhaḷṇā**, elope; **ubbaḷṇā**, boil; **paiṇṇā**, fall; **ḍhaiṇṇā**, fall; **laiṇṇā**, descend; **gaiṇṇā**, be threshed; **ḍaiṇṇā**, be placed (bed, etc).

**a** in second unaccented syllable of root sometimes becomes **ē** : **ukhaṇṇā**, be loosened **ukhērṇā**; so also **nikkhaṇṇā**, be sepa-



rated, *nikhēṛnā* ; *ugghaṛnā*, open (eyes, etc.), *ughēṛnā* : *uddhaṛnā*, be ripped, *udhēṛnā* ; *nibbaṛnā*, be settled, *nabēṛnā* ; the double consonant of course becomes single.

i becomes ē : *riṛhnā*, roll, *rēṛhnā* ; so also *chiṛnā*, go to pasture ; *giṛnā*, be turned (wheel, etc.) ; *ḍiggnā*, fall, *ḍegnā* ; note too *wiknā*, be sold, *wēcṇā*.

u becomes o : *ghuḷṇā*, melt, *ghōḷṇā* ; so also *ḍubbṇā*, sink, *dōbṇā* ; *muṛṇā*, turn ; *ruṛhnā*, flow away ; *cubbhṇā*, pierce ; *khubbhṇā*, sink (in mud, etc.) ; *juṛnā*, be joined ; *khurnā*, melt ; note also with change of consonant *ṭuṭṭṇā*, break, *tōṛnā*, *trōṛnā* ; *ḍhukkṇā*, draw near, *ḍhoṇā* ; *khussṇā*, be seized, *khohṇā* ; *dhuconā* or *dhuppnā*, be washed, *dhōṇā* ; *juppnā*, be yoked, *joṇā* (sometimes *juttṇā*, be yoked, *jōṭṇā*).

### THE INFINITIVE OR VERBAL NOUN.

The infinitive is formed by adding -*ṇā* to the root. If the root ends in r, ṛ, rh or ṛh, ḷ, ṇ, the termination is -*nā*.

#### Examples.

Root.	Meaning.	Verbal Noun.	Meaning.
<i>jā</i>	go.	<i>jāṇā</i>	going, to go, etc.
<i>bhajj</i>	run.	<i>bhajjṇā</i>	running.
<i>lai</i>	take.	<i>laiṇā</i>	taking.
<i>wēkh</i>	see.	<i>wēkhṇā</i>	seeing.
<i>wāh</i>	plough.	<i>wāhṇā</i>	ploughing.
<i>kar</i>	do.	<i>karnā</i>	doing.
<i>nikal</i>	go out.	<i>nikalṇā</i>	going out
<i>khlō</i>	stand.	<i>khlōṇā</i>	standing.
<i>khā</i>	eat.	<i>khāṇā</i>	eating.
<i>pī</i>	drink.	<i>pīṇā</i>	drinking
<i>dē</i>	give.	<i>dēṇā</i>	giving.
<i>māreā jā</i>	be struck.	<i>māreā jāṇā</i>	being struck.
<i>bhaū</i>	turn.	<i>bhaūṇā</i>	turning.

#### Irregular.

<i>ā</i>	come.	<i>aunā</i>	coming.
<i>nahā</i>	wash.	<i>nahaunā</i>	washing.

The infinitive may be used as gerund, and as a gerundive, though these names as applied to Panjābī are only approximately correct, and it is difficult sometimes to decide under which head to class a particular use of the infinitive.

The gerund is declined by adding *ṇ* to the root if the root ends in a vowel or a vowel followed by *h*, *n* if the root ends in *r*, *ṛ*, *rh* or *ṛh*, *l*, *ṇ* and *-aṇ* if it ends in any other consonant. It is frequently used to express will or necessity, and when so used takes the subject in the agent or dative case. See further details under Syntax, p. 368.

#### THE VERBAL AGENT.

(1) The verbal agent is formed by adding *wālā* or *ālā* to the oblique form of the verbal noun or infinitive. This is declinable like nouns in *-ā*, taking *-ī* in the feminine.

#### Examples.

Root.	Meaning.	Verbal Agent.	Meaning.
kar	do.	karanwālā	a doer.
bhajj	run.	bhajjanālā	a runner.
pī	drink.	piṇwālā	a drinker.
ā	come.	aṇwālā	a comer.
dē	give.	dēṇwālā	a giver.

This verbal agent often expresses the idea that something ought to be, also that something is about to be. When it has the sense of "ought" it is noticeable that the active voice is often used for the passive.

ōh aṇwālā we	he is about to come.
ēh marammat karnwālā e	this requires mending.
ōh bhāṇḍē sāf karnwālē or hoṇ- wālē nē	those vessels should be cleaned.
ēh kapṛē dhōṇwālē nē	those clothes need washing.

See p. 373.

(2) Many, but not all verbs, have a second verbal agent, formed by adding *-ū* to the root. It expresses the idea of one who habitually does a thing.

ḍarnā, fear, ḍarū ; chaḍḍnā, leave, chaḍḍū : tū barā ḍarū

**ādmī ē**, your are a very timid man, **ōh chaḍḍū nehī jē**, he is not one who will leave or drop the matter.

There is no rule for deciding what verbs may have this form of agent. When speaking jokingly one may use this form with verbs which do not usually employ it.

### THE PRESENT PARTICIPLE.

The present participle of all verbs ends in **-dā**, and is declinable like an adjective in **-ā**.

All verbs, the root of which ends in a consonant, simply add **-dā** to the root. Those verbs whose root ends in a vowel or a vowel followed by **-h** take **-ndā**. With the 1st and 2nd personal pronoun singular and with the 1st personal pronoun plural **-dā** is replaced by **-nā**, and **-nē** respectively in the Present Indicative. For the feminine **-nā** and **-nē** become **-nī** and **-nīā**.

#### Examples.

Root.	Meaning.	Present Participle.	Meaning
mar	die.	mardā	dying.
ṭur	move.	ṭurdā	moving.
wik	be sold.	wikdā	being sold.
nikal	come out.	nikaldā	coming out.
pī	drink.	pīndā	drinking.
jiū	live.	jiūndā	living.
laih	descend.	laihndā	descending.
khlō	stand.	khlōndā	standing.
pai	lie.	paindā	lying.
saū	sleep.	saundā	sleeping.
bhaū	turn.	bhaundā	turning.
piā	make to drink.	piāndā	making to drink.
bhajā	make to run.	bhajāndā	making to run.
apṛā	cause to reach.	apṛāndā	causing to reach.
kar	do.	kardā	doing.
mār	strike.	mārdā	striking.
ṭōr	make to move.	ṭōrdā	making to move.
dē	give.	dēndā	giving.
lai	take.	laindā	taking.
chaḍḍ	let go.	chaḍḍdā	letting go.



Root.	Meaning.	Present Participle.	Meaning.
wēc	sell.	wēcdā	selling.
kaḍḍh	put out.	kaḍḍhdā	putting out.
sār	burn.	sārdā	burning.
mōṛ	turn.	mōrdā	turning.
bheō	moisten.	bheōndā	moistening.
khā	eat.	khāndā	eating.

*Irregular.*

wēkh	see.	wēhndā or wēkhdā	seeing.
ākh	say.	āhndā or ākhdā	saying.
ā	come.	aundā	coming.
nahā	wash.	nahaundā	washing.

The present participle is used with hōeā, the past participle of hōṇā, to denote a state.

nakhērdā hōeā in the state of separating.

## THE PAST PARTICIPLE.

## Past Participle in -eā or -ā.

Past participles end in -eā or -ā, and occasionally in both. It is not possible to give such rules as will enable students to decide in every case which form to use, but the following will perhaps be of some use. (The presence or absence of h makes no difference to the rules.)

(1) Irregular past participles, whether transitive or intransitive, end in -ā, not -eā : traihṇā, be startled, traṭṭhā : sihāṇṇā, recognise, sihāttā (but note sihāṇeā in -eā, a regular past part.).

Exceptions : marnā, die. moeā : jāṇā, go. geā.

Slight vowel changes are not here considered irregularities.

(2) The following intransitive verbs whose roots end in a consonant have past parts. in -ā:—

bujjhṇā be extinguished (but note the transitive bujjhṇā, guess, solve, bujjheā) : ḍiggnā, fall : ḍubbnā, sink : juttṇā, be yoked, harnessed : labbhṇā, be found (cf. below labbhṇā, find) : laggnā, be applied, begin : pāṭṇā, be torn : tuṭṭṇā, break : bhajjṇā, break (cf. below bhajjṇā, run) : ḍhukkṇā, draw near.

The following intrans. verbs have either -ā or -eā :—

bhajñā, run : bhijñā, get wet : bajñā, be fastened : dhuccñā, be washed : gijñā, become accustomed : rijñā, be cooked : rujñā, be busy : wajñā, strike : wijñā, be pierced : chuṭñā, escape : khubbñā, stick (in mud, etc) : gijñā and rujñā have also irreg. past. parts. which of course end in -ā, giddhā, ruddhā : with bhijñā -eā is rare.

(3) All regular verbs with roots ending in a vowel, and all regular transitive verbs (whether the roots end in a vowel or not) have past parts. in -eā, not -ā : khrāñā, lose, khrāeā : dhrūñā, drag, dhrūheā.

Exceptions : cubbñā, pierce, cubbhā, and cubbheā : labbñā, find, labbhā and labbheā.

#### Verbal Roots ending in g, kh.

Confusion is sometimes caused by the change of g into g, and kh into kh. The following general rules will be a guide :—

(1) Verbs with roots ending in a single g or kh change g to g and kh to kh in the simple imperative sing. (not in the -ī form), and when d, k and n (but not ṇ) follow : thus—

wēkhñā, wēkhaṇ, wekhāgā, but wēkh, wēkhdā wekhke,  
wekheā, wekhñā.

wagnā, wagaṇ, wagegā, wagi, but wag jā, wagdā, wagke,  
wagnā.

So also ākhñā, say.

Some people use g throughout in wagnā : others say wagke, not wagke.

(2) Verbs with double g or kkh tend to keep gg or kkh throughout : so diggñā, fall ; rakkñā, place ; sikkñā, learn. It is, however, not uncommon to say rakhdā, rakh, sikhdā, laggñā, begin, generally has past part. lagā. likhñā, write, bhakhñā, blaze, do not come under either rule. They have kh in every part.

(3) The causal forms have g and kh : wakhñā, show ; akhwāñā, be called, cause to be said ; sikhñā, teach ; rakhñā have placed ; wagāñā, cause to flow.

Exception : dēgñā, make fall.

The causal of lagṇā drops the g altogether, lāṇā, attach. These rules are not strictly adhered to.

(1) The regular mode of forming the past participle is by adding -eā to the root.

*Examples.*

Root.	Meaning.	Past Participle.	Meaning.
mār	strike.	māreā	struck.
ā	come.	āeā	come.
saṭṭ	throw.	saṭṭeā	thrown.
ṭur	move, go.	ṭureā	moved, gone.
wēc	sell.	wēceā	sold.
hō	become.	hōeā	become.

(2) Some verbs add only -ā to the root.

*Examples.*

Root.	Meaning.	Past Participle.	Meaning.
labbh	be obtained.	labbhā and labbheā	obtained.
bhajj	be broken.	bhajjā	broken.
bhajj	run.	bhajjā, bhajjeā	run.

(3) Many verbs, however, form their past participle irregularly. Most of them will be found in the following list:—

*Examples.*

Infinitive.	Meaning.	Past Participle.	Meaning.
laihnā	descend.	latthā latthea	come down.
dēnā	give.	dittā	given.
wēkhnā	see.	ḍiṭṭhā or wēk-heā	seen.
bannhnā	bind.	baddhā	bound.
nassnā	flee.	naṭṭhā or nas-seā	fled.
kharācnā	be lost.	kharāceā or kharātā	lost.
khlōnā	stand.	khlōtā	stood.
ḍhainā	fall.	ḍhaṭṭhā	fallen.
sanjhānnā	recognise.	sanjhātā	recognised.
sihānnā	recognise.	sihātā, sihāneā	recognised.



Infinitive.	Meaning.	Past Participle.	Meaning.
lainā	take.	leā	taken.
khāṇā	eat.	khādhā	eaten.
ḍaiṇā	be placed.	ḍatṭhā	placed.
ḍaiṇā	be engaged in.	ḍehā	engaged in.
traiṇā	be startled.	traṭṭhā	startled.
kūnā	speak.	kōeā	spoken.
guācṇā	be lost.	guāceā, guātā	lost.
phasṇā	be entangled.	phāthā, phas-eā.	entangled.
rinnhṇā	cook.	riddhā	cooked.
rujjhṇā	be occupied.	ruddhā, ruj-jheā.	occupied.
winnhṇā	pierce.	winnheā, wid-dhā	pierced.
pīṇā	drink.	pītā	drunk.
baiṇā	sit.	baithā	sat.
jāṇṇā	know.	jātā or jāṇeā	known.
jāṇā	go.	geā	gone.
paiṇā	lie.	peā	lain.
pīhṇā	grind.	pīthā	ground.
saūṇā	sleep.	suttā	slept.
gunnhṇā	knead.	guddhā (gunnheā)	kneaded.
nahāuṇā	bathe.	nahātā	bathed.
karnā	do.	kitā	done.
marnā	die.	mōeā	dead.
kōhṇā	butcher.	kuṭṭhā or kōheā	butchered.
āṇṇā	(not used) bring.	āndā	brought.
siūṇā	sew.	sītā	sewed.
raiṇā	stay.	rehā	stayed.
gijjhṇā	become accustomed.	giddhā, gijjheā	accustomed.

The past participle is used with hōeā, the past participle of hona, become, to denote a state. With transitive verbs this is passive.

ḍiṭṭhā hōeā	seen.	phaṇḍeā hōeā	beaten.
geā hōeā	gone.		

Any past participle may be used as an adjective by adding hōeā to it, *e.g.*, uḷṛeā hōeā thā, a deserted place; khādhī hōī rōṭī, bread that has been eaten.

In the Sialkot district instead of the form with hōeā we find a single word made by adding -dā to the past participle, thus:—phaṇḍeādā for phaṇḍeā hōeā. This has fem. phaṇḍīḍī, plur. phaṇḍēdē, fem. phaṇḍīḍiā.

### CONJUNCTIVE PARTICIPLE.

The conjunctive participle is formed by adding -kē to the root.

#### *Examples.*

Part.	Meaning.
bhajjkē	having run, or running.
wēkhkē	having seen.

When this participle is repeated to express continuance or repetition -kē is omitted the first time, labbh labbhkē having kept on searching for it.

### THE IMPERATIVE.

(1) The ordinary imperative in the 2nd person singular consists simply of the root of the verb without any termination, and in the plural is formed by adding -ō to the root.

#### *Examples.*

Root.	Meaning.	<i>Imperative.</i>	
		Second person singular.	Second person plural.
ā	come.	ā	āō.
kar	do.	kar	karō.
dē	give	dē (also dēh)	dēō (dehō).
ṭur	start.	ṭur	ṭurō.
jā	go.	jā (also jāh)	jāō (jāhō).

*Exceptions.**Imperative.*

Root.	Meaning.	Imperative.	
		Second person singular.	Second person plural.
raih	remain.	rauh	rauhō.
laih	descend.	lauh	lauhō.
pai	lie.	pau	pauō.
lai	take.	lai	lauō.

(2) The polite imperative is formed by adding to the root of the verb in the singular -ī, and in the plural -eō or -iō. If the root ends in a vowel, the terminations are sometimes -wī and weō or -wīō. It should be noted that the plural is always more polite than the singular, thus this form in order of politeness will be takkeō, takkō, takkī, takk, look.

*Examples.**Polite Imperative.*

Root.	Meaning.	Polite Imperative.		Meaning.
		Singular.	Plural.	
takk	see.	takkī	takkeō (-iō)	be pleased to look.
utṭh	get up.	utṭhī	utṭheō (-iō)	be pleased to get up.
ā	come.	āwī	āweō (-iō)	be pleased to come.

The plural polite imperative is often used with jē as utṭheō jē, takkeā jē.

## AUXILIARY VERB OR VERB SUBSTANTIVE.

As this is used in the conjugation of ordinary verbs it is now given in its simple form contracted, the other forms being reserved for fuller treatment.

Singular.		Present.		Plural.	
maī ā	I am.	asī ā		we are.	
tū ē (aī)	thou art.	tusī ō		you are.	
ōh e (ai)	he, she, it is.	ōh nē		they are.	
		Past.			
maī sā	I was.	asī sā		we were.	
tū saī	thou wert.	tusī sau		you were.	
ōh sī	he, she, it was.	ōh sān		they were.	

It will be seen that it does not vary for gender.



*The Present Conditional.*

This tense is formed in the singular and second plural by adding the parts of the present auxiliary verb to the root. If the root ends in a vowel a *w* is often inserted. It is generally used in a sort of suggestive, potential or conditional sense, but in proverbs and poetry it often has the meaning of a present tense.

The third plural is formed by adding *-ṇ* to the root if the root ends in a vowel or a vowel followed by *h*, *v* if the root ends in *r*, *r*, *rh*, *ṛh*, *l*, *ṇ* and *-āṇ* if it ends in any other consonant.

*Present Conditional Active.*

Person.	Singular.	Meaning.	Plural.	Meaning.
First	karā	I may do.	kariyē	we may do.
Second	karē	thou mayest do.	karō	you may do.
Third	karē	he may do.	karn	they may do.

*Exceptions.*

Root.	Meaning.	Third Person Singular.
pai	lie.	pawē.
lai	take.	lawē, laē.
saṁ	sleep.	sāwē.
bhaṁ	turn.	bhāwē.

*Examples.*

maī kī karā ?	what am I to do ?
maī matē māreā jāwā	lest I be beaten.
jē ōsnū ākheā jāē	if it be said to him.

## THE PAST CONDITIONAL TENSE.

The past conditional tense is formed (1) by using the present participle with inflection for number and gender but not for person, or (2) by the use of the present conditional with the addition of *ā*. This latter construction is very rare in the first singular or third plural. In the case of (1) the second sing. fem. ends in *-īē*. See Syntax, pp. 377-380.

maī kardā	I should have done, (if) I had done.
tū kardīē or kardī	thou ( <i>fem.</i> ) wouldst have done, (if) thou hadst done.
asī kardē	we should have done, (if) we had done.

For the second singular and the second plural the forms kardō (*fem.* kardīō) and kardeō (*fem.* kardīō) are extremely common

### *Second Form.*

First	..	rare	kariyē ā.
Second	..	karē ā	karō ā.
Third	..	karē ā	rare.

The first singular and third plural are heard.

### *Examples.*

jē tū aundiō maī tainū dēndā.

If thou (*f.*) hadst come I would have given thee.

tusī na mandeō tā gall thik sī.

If you had not agreed it would have been all right.

je tusī bhajjō ā tā mār na khāō ā.

If you had run you would not have been beaten.

### THE FUTURE TENSE.

The future is formed by adding to the present conditional the termination gā or dā. In the first plural the termination is added to the first singular of the present conditional. gā or dā varies for number and gender like an adjective in -ā.

#### *Future Tense kar (do).*

maī karā -gā or -dā	I shall do.
tū karē -gī or -dī	thou ( <i>fem.</i> ) wilt do.

#### *Examples of other Futures.*

Root.	Meaning.	Third Person Singular Future.
mar	die.	marēgā.
jā	go.	jāēgā or jāwēgā.

Root.	Meaning.	Third Person Singular Future.
pai	lie.	paēgā or pawēgā.
bhaū	turn.	bhāwēgā.

They may also end in -dā.

### THE PRESENT TENSE.

The present imperfect tense is formed as in the English "I am doing" by combining the present participle (declined for gender and number) with the present tense of the auxiliary verb "to be." The termination -dā is changed to -nā for the first and second singular and -nē for the first plural.

maī karnā hā (or ā or wā)	I am doing.
ōh kardā e	he is doing.

### PAST IMPERFECT TENSE.

The past imperfect tense is formed from the present participle by adding the past tense of the verb 'to be.'

#### *Examples.*

maī kardā sā	I was doing.
tū kardā saī	thou wert doing.

### THE INDEFINITE PAST TENSE.

The indefinite past tense is formed by using the past participle without any auxiliary verb.

(1) In the case of intransitive verbs the noun which forms the subject of the verb is put in the nominative case, and the verb agrees with it in gender and number.

#### *Examples.*

Indefinite Past Tense.	Meaning.
maī geā	I went.
ōh mōeā	he died.

The second often takes, -ō, fem. -īō, plur. -ō, fem. -īō, instead of -ā, etc.: as, jē tū āeō maī tainū mārāgā, if you come, I



will beat you; *jē tur chaliō*, if you (fem.) are going. See Syntax, pp. 378-380.

(2) In the case of transitive verbs the noun which forms the subject of the verb is put in the agent case, and the noun which forms the object of the verb may be either in the absolute form or in the prepositional form with the dative preposition *nū*. If the object is in the absolute form, the verb agrees with it in gender and number; if in the prepositional form with *nū*, the verb maintains unchanged its ending in *-ā*. The rule applies to all tenses of transitive verbs formed from the past participle. The addition of *nū* usually makes the noun more definite.

#### *Examples.*

<i>ōs ghōṛā dīṭṭhā</i>	he saw the horse or a horse.
<i>ōs ghōṛī dīṭṭhī</i>	he saw the mare or a mare.
<i>ōs ghōṛiā dīṭṭhiā</i>	he saw mares or the mares.
<i>ōs ghōṛiā nū dīṭṭhā</i>	he saw the mares (or, less often, he saw mares).

For the forms ending in *-ō*, fem. *-iō*, plur *-eō*, fem. *-iō*, see Syntax, pp. 378-380.

#### THE PERFECT TENSE.

The perfect tense is formed from the past participle with the present tense of the auxiliary verb "to be." In the perfect and pluperfect tenses if the verb is intransitive, the auxiliary agrees with the nominative, if it is transitive it agrees with the object, except when the preposition *nū* is employed after the object, in which case the auxiliary is in the third singular.

#### *Examples.*

	Meaning.
<i>maī āeā wā</i>	I have come.
<i>tusi āē ō</i>	you have come.
<i>ōs kamm kitā e</i>	he has done the work

For "I have come" *āeū*, contracted from *āeā ū* is often used, but only in addressing those who may be spoken to as *tū*.

## THE PLUPERFECT TENSE.

The pluperfect tense is similarly formed from the past participle with the past tense of the auxiliary verb "to be." It should be noted that in practice this tense almost always has the meaning of a simple past. To express the idea of a pluperfect, if it requires clear expression, some adverb of time or other such word is usually inserted.

*Examples.*

## Meaning.

maī geā sã	I had gone, I went.
tusī gaiē sau	you had gone, you went.
ōh kamm kītā sī	he had done the work, he did the work.

## COMPOUND TENSES.

Compound tenses are formed from the present and past participles combined with the auxiliary verb hōṇā (to become).

*Examples.*

## Meaning.

ōh kamm kardā howēgā or hōwēdā.	he will be doing the work.
ōs kamm kītā hōwēgā or hōwēdā.	he will have done the work.
kardē hōṇgē	(they will be doing) perhaps they do, or no doubt they do

## AUXILIARY VERB, SUBSTANTIVE.

*Present Tense (I am, etc.).**Singular.*

Person.	Contracted form.	Full form.	Emphatic form.	Meaning
First	.. ā	hā	hā wā, hai wā	I am.
Second	.. ē (ai)	hai	hai wē	thou art.
Third	.. e (ai)	hai	hai wē	he is.

*Plural.*

Person.	Contracted form.	Full form.	Emphatic form.	Meaning.
First	.. ā	hā	hā wā, hai wā	we are.
Second	.. ō	hō	hai ō	you are.
Third	.. nē	haiṇ	haiṇ nē	they are.

*Note (2).*—The singular has another form wā, wē, wē, with emphatic form as above hāwā, haiwē, haiwē. wā and wē are used chiefly after the vowel ā, as maī kīrā wā, I am a worm, tū mērā bhrā wē, you are my brother.

*Note (3).*—Another, a specially emphatic form, is really a duplication :—

		Singular.	Plural.
First	..	.. hā ī ā	hā ī ā, hai ī ā.
Second	..	.. hai ī ē	hai ī ō.
Third	..	.. hai ī e	haiṇ ī ē.

*Past Tense. (I was).**Singular.*

			Meaning.
First	..	.. sā or haisā	I was.
Second	..	.. saī or haisaī	thou wast.
Third	..	.. sī or haisī	he or she was.

*Plural.*

First	..	.. sā or haisā	we were.
Second	..	.. sau or haisau	you were.
Third	..	.. sāṇ or haisāṇ	they were.

The masculine and feminine are the same throughout.

## PASSIVE VOICE.

(1) The regular passive is formed by using the past participle in -ā with the necessary tenses of jāṇā, go, the past participle agreeing in gender and number with the nominative, e.g., ōh māreā gēā, he was beaten or killed; kaṇakā waddhiā geiā, the wheat was cut.



(2) A very common way of forming the passive is to use the root of the verb with the required parts of *ghattnā*. Thus to express he was killed, he will be killed, he may be killed, one puts the verb *ghattnā* in the past, future, and present subjunctive tense, respectively, and prefixes the root *mār* of the verb *mārnā*, kill, thus *mār ghatteā*, *mār ghattēgā*, *mār ghattē*. This method is used chiefly with those transitive verbs which have not a special intransitive form. But cases are found even with verbs having such forms, as *paiḷiā wāh ghattiā* or *wagg geiā*, the fields have been ploughed.

*Examples.*

<i>Active.</i>		<i>Passive.</i>	
Infinitive.	Meaning.	Past Tense.	Meaning.
<i>mārnā</i>	strike, kill.	<i>mār ghatteā</i> or <i>māreā gēā</i> .	was killed.
<i>waddhnā</i>	cut.	<i>waddh ghatteā</i> or <i>waddheā gēā</i> .	was cut.
<i>bijṇā</i>	sow.	<i>bij ghatteā</i> or <i>bijeā gēā</i> .	was sown.
<i>gunnhṇā</i>	knead.	<i>gunnh ghatteā</i> or <i>guddhā gēā</i> .	was kneaded.
<i>saddṇā</i>	call.	<i>saddeā gēā</i>	was called.
<i>likkhṇā</i>	write.	<i>likkh ghatteā</i> or <i>likkheā gēā</i> .	was written.
<i>phaṛṇā</i>	seize.	<i>phaṛ ghatteā</i> or <i>phaṛeā gēā</i> .	was seized.
<i>paṛhnā</i>	read.	<i>paṛh ghatteā</i> or <i>paṛheā gēā</i> .	was read.

Very occasionally one hears *ghattnā* used in the following peculiar ways; (i) with an intransitive verb, as, *nahā ghatteā* = *nahātā*, he washed himself. (ii) in an active sense, as, *je ōh rupayya dē ghattē*, if he gives the rupee. This latter seems to occur only with the verb *dēṇā*, give. See also under (4).

(3) Many transitive verbs, however, as will be explained, have a corresponding intransitive verb, which has a passive signification. Some of these are given here for convenience.

<i>Transitive.</i>		<i>Intransitive or Passive.</i>	
Infinitive.	Meaning.	Infinitive.	Meaning.
wāhṇā	plough.	wagṇā	be ploughed.
bheḍṇā	moisten.	bhijṇā	be moistened.
khōhṇā	seize.	khussṇā	be seized.
tānā	heat.	tapṇā	be heated.
phēhṇā	squeeze.	phissṇā	be squeezed.
sārṇā	burn.	sarṇā	be burned.
pīhṇā	grind.	pīsṇā	be ground.
gunnhṇā	knead.	gujjhṇā	be kneaded.

Indeed almost every intransitive verb which has a corresponding transitive root may be said to be a passive voice of the latter.

(4) For tenses in which the present participle is used there is still another method of forming the passive; this is the employment of a passive present participle, the only relic in these districts of the organic passive in -ī. The present participle passive is formed by inserting -ī between the root of the verb and the termination -dā. If the root ends in -ō or -ā the letter w is frequently inserted before the -ī. The use of the present participle passive is confined to the third person singular and plural. This participle is employed for the most part to express general truths.

*Examples.*

mērē kōḷō nehī jāīdā e	I cannot go.
aiñ nehī karīdā e	it is not done so, one ought not to do so.
paiḷiā wāhīdīā nē	fields are ploughed.
ākhīdā hundā sī	it used to be said.
dūh hatthā nāl chukkīdā hōwēgā	it is probably (as a rule) lifted with two hands.
but chukkeā jāwēgā	it will be lifted with two hands.

Occasionally also ghattṇā itself receives a passive form as in—likkh ghattīdā e = likkīdā e it is written or one writes.

See p. xviii last 8 lines; p. xix lines 3 to 10 from foot; and Grammar, p. 332, 1 to 6.

## CONJUGATION OF TRANSITIVE VERB.

Root **dass**, show, tell.

Infinitive **dassṇā**, show, showing.

agent **dassanwālā**, **dassū** (not used in this particular verb).

present participle **dassdā**, showing.

past participle **dasseā**, shown.

progressive **dassdā hōeā**, in the act of showing.

passive participle **dasseā hōeā**, shown (or **dasseāda** in Sialkote, and Jammū).

conjunctive **dasskē**, having shown.

adverbial participle **dassdeā**, or **dassdeāī**, while or on showing.

## TENSES FORMED FROM THE ROOT.

*Imperative.*

Singular.  
**tū dass**, show.  
(politer) **dassī**.

Plural.  
**tusī dassō**, show.  
**dasseō**, or **dasseō jē**.  
**dassīō**, or **dassīō jē**.

*Present Conditional.*

I may show, I show, shall I show, etc.

**maī dassā**.  
**tū dassē**.  
**ōh dassē**.

**asī dassīyē**.  
**tusī dassō**.  
**ōh dassan**.

*Future.*

I shall show.

**maī dassāgā** or **dassādā**.  
**tū dassēgā** or **dassēdā**.  
**ōh dassēgā** or **dassēdā**.

**asī dassāgē** or **dassādē**.  
**tusī dassōgē** or **dassōdē**.  
**ōh dassanḡē** or **dassandē**.

## TENSES FORMED FROM THE PRESENT PARTICIPLE.

(1) *Past Conditional.*

(If) I had shown, I should or would have shown.

**maī dassdā**.  
**tū dassdā** or **dassdō**.  
**ōh dassdā**.

**asī dassdē**.  
**tusī dassdē** or **dassdeō**.  
**ōh dassdē**.



(2) *Present.*

I am showing or I show.

maī dassnā wā, dassnā,  
dassnāeā or dassnā ā.

tū dassnā ē.

ōh dassdā e.

asī dassne ā.

tusī dassde ō.

ōh dassdē nē.

(3) *Imperfect.*

I was showing.

maī dassdā sā.

tū dassdā saī.

ōh dassdā sī.

asī dassde sā.

tusī dassde sau.

ōh dassde sāṇ.

TENSES FORMED FROM THE PAST PARTICIPLE.

(1) *Past Indefinite.*

I showed.

maī dasseā.

tū dasseā.

ōs dasseā.

asā dasseā.

tusā dasseā.

ōhnā dasseā.

(2) *Present Perfect.*

I have shown.

maī dasseā e.

tū dasseā e.

ōs dasseā e.

asā dasseā e.

tusā dasseā e.

ōhnā dassea e.

(3) *Pluperfect.*

I had shown, I showed.

maī dasseā sī.

tū dasseā sī.

ōs dasseā sī.

asā dasseā sī.

tusā dasseā sī.

ōhnā dassea sī.

(4) *Future Perfect.*

I shall have shown or may have shown.

maīdasseeā hōwēgā or hōwēdā.

tū dasseā hōwēgā „ „

ōs dasseā hōwēgā „ „

asā dasseā hōwēgā or hōwēda.

tusā dasseā hōwēgā „ „

ōhnā dasseā hōwēgā „ „

See other compound tenses below.

## ROOTS ENDING IN A VOWEL.

If the root ends in a vowel there will be slight changes or alternative forms. Thus with *apṛāṇā*, cause to arrive, we have agent *apṛāṇwālā*, past participle *apṛāēā*, present participle *apṛāṇdā*.

Imperative	<i>apṛāī</i> or <i>apṛāwī</i> .	<i>apṛāēō</i> , <i>apṛāweō</i> , polite <i>apṛāīō</i> or <i>apṛwāīō</i> .
Present cond.	<i>apṛāā</i> or <i>apṛāwā</i> . <i>apṛāē</i> or <i>apṛāwē</i> . <i>apṛāē</i> or <i>apṛāwē</i> .	<i>apṛāīyē</i> or <i>apṛāwīyē</i> . <i>apṛāō</i> or <i>apṛāwō</i> . <i>apṛāṇ</i> .
Future	.. <i>apṛāāgā</i> or <i>apṛāwāgā</i> . <i>apṛāēgā</i> or <i>apṛāwēgā</i> . <i>apṛāēgā</i> or <i>apṛāwēgā</i> .	<i>apṛāāgē</i> or <i>apṛāwāgē</i> . <i>apṛāōgē</i> or <i>apṛāwōgē</i> . <i>apṛāṇge</i> .
Present	.. <i>apṛānnā wā</i> . <i>apṛānnā ē</i> . <i>apṛāṇdā e</i> .	<i>apṛāṇne ā</i> . <i>apṛāṇde ō</i> . <i>apṛāṇde nē</i> .

Intransitive verbs differ from transitive only in the past tenses.

*ṭurnā*, walk.

*Past Indefinite.*

<i>mai ṭureā</i> .	<i>asī ṭurē</i> .
<i>tū ṭureā</i> or <i>ṭureō</i> .	<i>tusī ṭurē</i> or <i>ṭureō</i> .
<i>ōh ṭureā</i> .	<i>ōh ṭurē</i> .

*Present Perfect.*

<i>mai ṭureā wā</i> .	<i>asī ṭurē ā</i> .
<i>tū ṭureā ē</i> .	<i>tusī ṭurē ō</i> .
<i>ōh ṭureā e</i> .	<i>ōh ṭurē nē</i> .

*Pluperfect.*

<i>mai ṭureā sā</i> .	<i>asī ṭurē sā</i> .
<i>tū ṭureā saī</i> .	<i>tusī ṭurē sau</i> .
<i>ōh ṭureā sī</i> .	<i>ōh ṭurē sāṇ</i> .

*Future Perfect.*

maī ẓureā hōwāgā or hōwāḍā.	asī ẓurē hōwāgē or hōwāḍē.
tū ẓureā hōwēgā „ „	tusi ẓurē hōwōgē „ hōwōḍē.
ōh ẓureā hōwēgā „ „	ōh ẓurē hōngē „ hōṇḍē.

hōṇā, be or 'become, used also as auxiliary.

Imperative	.. hō	hō, hōwō.
	hōwī.	hōweō, hōwīō.
Agent hōṇwālā, Pres. Part. hundā hōṇḍā, Past Participle hōeā.		
Present Conditional. . hōwā.		hōwīyē.
	hōwē.	hōwō.
	hōwē.	hōṇ.
Future	.. hōwāgā or hōwāḍā.	hōwāgē or hōwāḍē.
	hōwēgā or hōwēḍā.	hōwōgē or hōwōḍē.
	hōwēgā or hōwēḍā.	hōngē or hōṇḍē.

Other tenses are regular, thus maī hundā, hunnā wā, hundā sã, hōeā, hōeā wā, hōeā sã, hōeā hōwāgā.

With the tenses of hōṇā compound tenses may be formed.

maī dassdā hōwāgā	I shall be showing or may be showing
maī dassdā hōwā	I may be showing.
maī dassēā hōwē	I may have shown.
maī dassēā hōwēgā	I shall have shown or may have shown.
maī dassēā hundā	I might have shown, (if) I had shown.

With intransitive verbs these last three tenses would be as follows :—

maī ẓureā hōwā, maī ẓureā hōwāgā, maī ẓureā hundā.

They are all regular.

The following will show the chief changes for the feminine :—

Future	.. maī dassāgī or dassāḍī, tū dassēgī or dassēḍī, ōh dassēgī or dassēḍī.
	asī dassāgiā or dassāḍiā, tusi dassōgiā or dassōḍiā, ōh dassāgiā or dassāḍiā.
Past Conditional. .	maī dassdī, tū dassdī or dassdīō, ōh dassdī, asī dassdīā, tusi dassdīā, or dassdīō, ōh dassdīā.



Present . . . *maī dassnī ā, tū dassnī ē, ōh dassdī e.*  
*asī dassnīā ā, tusī dassdīā ō, ōh dassdīā nē.*

Imperfect *dassdā* changes to *dassdī* and *dassdē* to *dassdīā*.

Past. In the past tenses *dasseā* changes in agreement with the object to *dassē* for the masculine plural and *dassī, dassīā* for the feminine singular and plural.

In intransitive verbs similar changes are made in agreement with the nominative, thus *tureā*, went, becomes *ture, turī, turīā*.

It will not be necessary to give the passive voice in full. It is perfectly regular. The past tense of *jāṇā* is irregular, but when that is known the rest offers no difficulty, *jāṇā* makes its past *geā*, plural *gaiē*, feminine *geī, geīā*.

*phaṛeā jāṇā*, be seized.

Present Participle	<i>phaṛeā jāndā, phaṛidā.</i>
Past Participle	<i>phaṛeā geā.</i>
Conjunctive Participle	<i>phaṛeā jākē.</i>
Imperative	<i>phaṛeā jāh, jāī, jāwī, phaṛē jāhō, jāwō, jāweō, jālō, jāwīō.</i>
Present Conditional	<i>phaṛeā jā or jāwā or jāā.</i>
Future	<i>phaṛeā jāāgā or jāwāgā.</i>
Past Conditional	<i>phaṛeā jāndā.</i>
Present Indicative	<i>phaṛeā jānnā or jānnā wā.</i>
Imperfect	<i>phaṛeā jāndā sā.</i>
Past Indefinite	<i>phaṛeā geā.</i>
Present Perfect	<i>phaṛeā geā wā.</i>
Pluperfect	<i>phaṛeā geā sā.</i>

Compound tenses may also be formed, as *maī phaṛeā geā howāgā*, I may have seen seized.

The second form of the passive, that with *ghatṭnā*, is quite regular. *ghatṭnā* is used with the root of the verb.

<i>maī phaṛ ghattāgā</i>	I shall be seized.
<i>maī phaṛ ghattā</i>	I may be seized.
<i>maī phaṛ ghatteā</i>	I was seized ; and so on.

## IRREGULAR VERBS.

Among the more common irregular verbs are the following :—

Root.	Meaning	Infinitive.	Present participle.	Past participle.	Imperative.	Third singular pres. cond.	Third singular future.
pai ..	lie ..	painā ..	paindā ..	peā ..	pau ..	pawē, paiē ..	pawē -gā or -dā.
bhaū ..	turn ..	bhaūnā ..	bhaūndā ..	bhāweā ..	bhaū ..	bhāwē ..	bhāwē -gā or -dā.
jā ..	go ..	jānā ..	jāndā ..	geā ..	jāh ..	jāwē ..	jāwē -gā or -dā.
saū ..	sleep ..	saūnā ..	saundā ..	suttā ..	saū ..	sāwē ..	sāwē -gā or -dā.
lai ..	take ..	lainā ..	laindā ..	leā ..	lai ..	lawē, laē ..	lawē -gā or -dā.
laih ..	descend	laihñā ..	laihndā ..	latthā ..	laih, lauh ..	laihē, lawhē	laihē -gā or -dā. lawhē -gā or -dā.
baih ..	sit ..	baihñā ..	baihndā ..	baithā ..	bauh ..	bawhē, baihē	bawhē -gā or -dā. baihē -gā or -dā.
raih ..	remain	raihñā ..	raihndā ..	rehā ..	rauh ..	rawhē, raihē	raihē -gā or -dā. rawhē -gā or -dā.

The organic passive participle in *īdā* is a relic of a complete passive inflection. The full passive still exists in some dialects, thus we might have *ghalīnā*, to be sent, regularly conjugated. In ordinary Panjabi, however, the organic passive form is found only in the present participle passive and tenses which employ the present participle.

#### COMPOUND VERBS.

Compound verbs are of many different kinds and are very common. The following are the most frequently employed. They are here divided according as they are formed, with the root, the infinitive and the present participle. The expression of habit does not fall under any of these headings.

*Verbs formed with the root (see also under 5).*

(1) *Emphasis or thoroughness or completeness.* Sometimes the meaning of a verb is intensified by adding to it the root of another verb. In such a case the second root only is subject to inflection. The important verb, that which gives the real meaning, is kept unchanged in the root; the other verb, which adds the emphasis, is conjugated. Very often no emphasis is apparent.

Infinitive.	Literal meaning.	Acquired meaning.
<i>mār chadḍṇā</i>	strike-leave.	kill.
<i>mār saṭṭṇā</i>	strike-throw.	kill.
<i>lellaiṇā</i>	take-take.	take altogether.
<i>kar chadḍṇā</i>	do-leave.	finish.
<i>leā dēṇā</i>	take-come-give.	bring.
<i>ṭur painā</i>	go-lie.	start.
<i>baiḥ jāṇā</i>	sit-go.	sit down
<i>saṭṭ dēṇā</i>	throw-give.	throw away.
<i>ā jāṇā</i>	come-go.	come.

The root *cā* or *cukk* (lift) is often prefixed to another root to imply the suddenness or unreasonableness of the action, e.g. *ōs cā ākheā*, he up and said, *gāl cukk kaḍḍhī*, he up and abused me.



(2) *Completion*, to express the idea of having finished doing something. These are constructed as in (1). There are four verbs used, *baihnā*, sit, *cuknā*, finish, *raihnā*, remain, *haṭnā*, move away.

hun pī baiṭhē ō?      have you finished drinking?  
 maī te ākh cukeā wā I have finished saying.  
 jad ōh khā raihnge      when they will have finished eating.  
 ōh kar haṭeā      he finished doing.

The use of *cuknā* is copied from Urdu, and is therefore less common in villages. *cuknā* cannot be used alone. *raihnā* is not very common in this sense. *haṭnā* is still less so.

(3) *Ability* expressed by prefixing the root to *saknā*, be able. The construction is as in (1) and (2). *saknā* cannot be used by itself.

tū haṭ wāh saknā ē      can you plough?

Ability is also simply expressed by the passive participle.

tērē kōḷō innā bhār nehī cukkīdā, you cannot lift such a weight.

See also the next heading

#### *Verbs formed with the Infinitive.*

These may be divided into two classes: (a) those formed with the infinitive in its prepositional form. (b) those which inflect the infinitive in agreement with the object.

(3a) *Ability*. Prepositional infinitive with the verb *hōnā*.  
 hun te mērē kōḷō khlōn wī nehī hundā, now I cannot even stand.  
 ajj nehī mērā jān hundā, I cannot go to-day.

(4) *Permission*. Prepositional infinitive with *dēnā*, give.  
 tenū putṭan dēgā, he will let you dig. *kaṇakā nehī waḍḍhan dittiā*, he did not allow the corn to be cut.

(5) *Commencement*. Prepositional infinitive with *laggnā*. *laggnā* has other senses and frequently it seems to be meaningless.

ōh kamm karn laggā we      he has begun to work.

With *ākhnā*, say, it has practically no meaning. *ōh ākkhan laggā*, he said.

laggnā sometimes has a future sense in negative sentences or interrogatives implying a negative. It then expresses an emphatic negative.

ōh kadō dhēlī waṭāṇ laggā, when will he change (i.e., he will never change) the eight anna bit?

ōh mannaṇ nehī laggā, he will not agree.

By prefixing the root of a verb to calṇā we get the idea of an action commencing or about to commence. The roots of ṭurnā and calṇā when prefixed to painā suggest a similar idea.

gaḍḍī ṭur callī	the train is about to leave.
gaḍḍī ṭur paī	the train is leaving, i.e., has begun to move.
gaḍḍī ṭur geī	the train has gone.
mērā bhrā mar calleā sī	my brother was about to die, nearly died.
mar geā	he died.

See also ḍaiḥṇā under (9).

(b) infinitive agreeing with object.

(6) *Wish, desire.*

maī dhār kaḍḍhī nehī cāhndā I do not wish to milk (the cow, etc.).

dō hallā baṇāṇīā cāhnnā wā I wish to make two ploughs.

(7) *Advisability, duty.* The passive participle of cāhṇā, wish, is used with the inflected infinitive.

ēh gallā nehī ākhṇīā cāhīdīā nē one should not say such things.

menī naukar cāhīdā e I want a servant.

(8) *Necessity.* Infinitive with painā or hōṇā.

jāṇā pawēgā it will be necessary to go.

dāṇē leaṇē hōṇē it will be necessary to bring grain.

#### *Verbs formed with the Present Participle.*

(9) *Progression*, to express that an act is actually in progress. The tenses, chiefly of the present participle (but not the past conditional) are employed with the past participle of painā.

**battiā peiā baldiā nē**                      lamps are burning.  
**ṭukkar paē khānde hōṅē**            they will be having their food.

With tenses other than those of the present participle the idea rather changes to that of continuance.

**maī peā khāāgā, tū gallā peā kar,** I shall keep on eating, you go on speaking, **peā hassē,** let him keep on laughing (what do I care?).

**ḍaihnā** with the prepositional infinitive gives the sense of being engaged in and actually doing something.

**rōṛ puṭṭan ḍehā hōeā e,** he is digging kankar.

**ajj ōh kamm nehī kardē? ā wekhā ḍaihē hōē nē,** are they not working to-day? Look, they are at work.

(10) *Continuance*, present participle with **raihnā**, see also under (9).

**ōh māl cārdā rehā**            he continued to graze cattle.  
**jē tū ṭurdā rawhē**            if you keep on walking.

Instead of **raihnā** we may employ **jānā** or less often **calnā**. These have a shade of meaning different from that of **raihnā**. They, especially **jānā**, suggest a parallel course of action. Thus **maī cōkhā cir paṛhdā rehā**, means simply I read for a long time, whereas **paṛhdā geā** would imply that I kept on reading while so-and-so was doing something else (working, etc.), **maī suṇāndā jāāgā, tū likhdā cal**, I shall keep on relating, you keep on writing down.

Continuance is expressed also by prefixing the root (with -i added) to the various parts of **jānā** and **calnā**.

**suṇāī cal**, keep on telling (fire away!): **kamm karī cal**, work away.

**ākhī jāh**, keep on saying: **ōh wagī jāndā e**, he is keeping on hurrying away.

#### HABIT OR REPETITION.

This idea is expressed in different ways according to the tense. The second verb is always **karnā** for the infinitive, imperative, present conditional and future, and **hōnā** for the tenses of the present participle.



(i) **Karna.** Infinitive, imperative and present conditional and future. Both verbs are put in the same tense. i.e., both are infinitive or both imperative, and so on. For the simple imperative singular see below.

jhaṭē bindē nehī auṇā karnā cāhīdā e, one should not make a practice of coming repeatedly.

tū rinnhē karē tā caṅgī gall e, if you make a habit of doing the cooking it will be a good thing.

ēthē na hassī karī, do not make a habit of laughing here.

The imperative has a second construction—the past participle with the imperative karnā. This is always used in the case of the simple imperative singular (i.e., the root). mērē kōl bawheā karō, make a practice of sitting beside me.

In the future the terminations -gā, etc., of the first verb are omitted. maī ghallā karāgā, I shall make a habit of sending.

(ii) **Hona.** Tenses formed from the present participle. Both verbs in the same tense. Verb substantive never occurring more than once.

maī masītī paṛhdā hundā sā	I used to read in the mosque.
ōh mucchā nehī munāndē hundē	they do not get their moustache shaved.
jē ōh kadī ghulḍā hundā	if he had ever been in the
maī wehnnā honnā mā.	habit of wrestling.

In connection with the second imperative construction under habit and repetition above it should be noted—

(a) that the past participle is indeclinable, thus in bawheā karō, bawheā remains unchanged,

(b) that the past participle is for this purpose always formed directly in a regular manner from the root even though no such past participle is in ordinary use in the verb, thus we have—

rinnheā kar	make a habit of cooking,
khlōweā kar	make a habit of standing,
nahāweā kar	make a habit of washing.

where the ordinary past participles are riddhā, khlōtā, nahātā.

**jāṇā, go.**

A note on jāṇā will perhaps be useful. It has three uses in connection with other verbs.

(1) To form the passive, as *ōh phaṇḍeā geā*, he was beaten. (See under passive voice.)

(2) When joined to the root of many *intransitive verbs* to express completeness, it does not add the idea of going—but that may be inherent in the root itself.

Sometimes it is almost meaningless. *mukk jāṇā*, be finished off, *bhull jāṇā*, forget, *ṭuṭṭ jāṇā*, break. The idea of “going” is absent, save in *transitive verbs*, where it is found.

(3) Joined to the contracted conjunctive participle of verbs of action it *retains* its meaning of going or moving away. As the contracted conj. part. is the same in form as the root, this use must be carefully distinguished from (2). In the case of (3) the verbs are all verbs of action, i.e., they indicate a definite action, and may be either trans. or intrans. In the case of (2) they are not verbs of action. To this statement there are three exceptions. The verbs *baiṇḍā*, sit, *aunā*, come, though indicating action fall under (2) and *pīṇā*, drink, comes under both (2) and (3).

*ākḥ jāṇā* tell and go: *wēkh jāṇā*, look and go: *haṭ jāṇā*, go to one side. *nass jāṇā*, run away: *suṇ jāṇā*, hear and go. See also Syntax under Conj. Part., p. 375.

In *bhull jāṇā*, forget, and *ā jāṇā*, come, there is no idea of “going.” *pī jāṇā*, has two senses either with (2) drink up, or with (3) drink and go. Contrast *mukk geā*, it is finished, and *mukā geā*, he has finished it and gone. *mar geā*, he is dead, and *mār geā e*, he has beaten him and gone.

(4) For phrases like *dassī jāḥ*, *ākḥdā jāḥ*, see Compound Verbs above, p. 335.

**SYNTAX.****ORDER OF WORDS.**

The normal order of words in Panjabi is, (1) attribute of nominative, (2) nominative, (3) attribute of object, (4) object, (5) adverbs, (6) verb, thus, *tērā jōṛidār ōhnā añāṇeā nū kāḥ dē*



jōgā ṭhākdā sī? why was your partner forbidding those children?

The flexibility of conversational Panjabi is, however, extraordinary, and there is hardly any order in which the words of a sentence are not found. The order changes according to the emphasis.

Thus for ōh janē kī paiē kardē sāṇ? what were those men doing? we may hear kardē kī sāṇ ōh janē paiē?

Similarly Dīnā te Gāmmā lagē aundē nē, Dīnā and Gāmmā are coming along, may appear as aundē nē Dīnā wī lagā te Gāmmā wī lagā.

sārē rupaē lagg gaiē sāṇ, all the rupees were spent, may become gaiē sāṇ rupaē sārē lagg.

jē ōs ōhnū wēkh lēā e te bin puccheā kaḍḍh dittā e, if he has seen him and without inquiring turned him out, may be changed to jē ōs ōhnū lēā e wēkh te bin puccheā dittā e kaḍḍh.

The difficulty lies in knowing how and when to vary the order of a sentence, and only practice and experience can solve the problem.

#### THE REPETITION OF WORDS.

The repetition of words never gives an intensive or emphatic sense. It indicates distribution over time or space, or over a number of objects, or the English word 'nice'——“nice and clean,” etc., “Ṭhandā ṭhandā pani’——nice cold water sajri sajri malāi——nice fresh cream.

bauht sārē tagrē tagrē khiḍārū, many strong (good) players.

chēti chēti paṭṭhē kutarī, quickly cut up the fodder.

ōh kāhlā kāhlā ṭurdā e, he walks fast.

gōḍē gōḍē (paṭṭ paṭṭ, lakk lakk) pāṇī sī, there was water up to the knees (thighs, waist).

rāh masā cappā cappā jā giṭṭh giṭṭh caurā sī, the road was scarcely a hand breadth or a span broad.

ṭrai ṭrai sagō cār cār three each, nay rather four each.

janē janē dī marzī each man's wish.

jī jī dā jikan jī karē as each person's desire may be.

In each of these examples it will be seen that the idea of the repeated word is, as it were, spread out over a number of objects or over a period of time.



The conjunctive participle is repeated to express repetition or continuance. Thus **phañḍ phaṇḍkē**, having kept on beating : **suṇā suṇākē**, having kept on relating : **ākḥ ākḥkē**, having repeatedly said.

### DOUBLETS.

When words are repeated in a more or less altered form one of two ideas seems to be present to the mind, (1) a more or less jocular reference to something familiar, and (2) a spreading out of the sense for the sake of emphasis. The first case occurs when the second word is very slightly altered from the first and is a mere jingling repetition of it, the other when the second is a totally different word. Of course these two senses merge into one another and it would be a mistake to draw any hard and fast distinctions.

<b>gall katth</b>	word, matter.	<b>jhūṭhī mūṭhī</b>	falsely.
<b>kūṇḍā saihndā</b>	speaking.	<b>kuṛī mucī</b>	falsely.
<b>dē duākē</b>	having given.	<b>jaṇē shaṇē</b>	men.
<b>kar katarkē</b>	having done.	<b>jaṇā khaṇā</b>	Tom, Dick and
<b>baṇeā battreā</b>	made.		Harry.
<b>ākḥ wēkḥkē</b>	having said.	<b>inām shinām</b>	reward.
<b>saccī mucci</b>	truly.	<b>inām ūm</b>	reward.

The second word in all these cases is interesting. Sometimes it is an ordinary Panjabi word ; if so it usually gives up its own meaning and merely emphasises the meaning of the first. Thus above **saihndā**, means enduring ; **duākē**, having caused to give ; **katarkē**, having cut ; **wēkḥkē**, having seen ; **katth** is a Kashmiri word not otherwise used in Panjabi, and means the same as **gall**. For the 'familiar reference' it is usual to change the first consonant to **sh** or prefix **sh** to an initial vowel. Otherwise the first accented vowel may be changed to **ū** and this is generally done if the word already begins with **sh**.

### THE AGREEMENT OF SUBJECT AND PREDICATE.

As a rule the verb agrees with its nominative in number and, where the form of the verb permits. in gender.

In the case of two or more nominatives of different gender the

rule is (a) for living things or material objects the verb is masculine plural, (b) for abstract nouns in the case of two or more singular nouns, the verb is singular and agrees with the word nearest to it.

ōh dē dhīāṁ puttār ṭur gaiē      his sons and daughters went  
away.

pāgalpuṇa tē bēwukūfī baṛī      he committed great madness  
kītī      and folly.

tusī addressed to a single person may have a plural masculine verb, whether the person be a man or a woman.

A word denoting a woman, if used for politeness' sake with a plural verb, always has that verb masculine, and in this case the attribute of politeness, "horī," is almost invariably added. The words miss sāhb and mēm sāhb may omit horī. An adjective preceding one of these words is kept feminine.

miss sāhb or mēm sāhb āhndē nē      the lady says.  
bēbbē horī rū piñjdē nē      mother is carding cotton.  
sāddī bhain horī bauhkar phērn      our sister has begun to sweep.  
laggē nē

Two nouns are frequently used together without a conjunction, so that they are considered one and take a singular verb, thus—

ōh dā kōī dhī puttār nehī      he has no son or daughter.

mēz kursī daṭṭhī hoī e, or mēz te kursī daṭṭhē hoē nē, the table and chair have been placed.

Similarly we have rōṭī ṭukkar, food, khaṇḍ cauḷ, sugar and rice; dāl cauḷ, dal and rice, hāl hakīkat, condition or state. Such compounds usually take the gender of the second component. ṭukkar is masculine, cauḷ is masculine plural, hakīkat is feminine, but some make the compound hāl hakīkat masculine.

#### PAIRS.

Most articles which we think of in English as in pairs are referred to in Panjabi in the singular unless several pairs are meant. The following come under this rule. The gender of each word is indicated.



**tambī** (f.), **sutthan** (f.), **salwār** (f.), **paejāma** (m.), **ghuṭannā** (m.), **patlūn** (f.) are used for various kinds of trousers worn by men; **patlūn** being reserved for English trousers. **sutthan** is used also for the baggy trousers worn by Panjabi women. Other examples are **juttī**, shoe or pair of shoes, **caplī**, sandal; **kaincī**, scissors; **uccā**, tongs, pincers; thus **munḍē tambī pāi, juttī lāhī**, the boy put on his trousers and took off his shoes. Words for socks are exceptions, they are generally used in the plural. Socks are **julāb** (f., more often **jarēb** or **jalēb**), **massī** f., **mauzā** m. Other exceptions are **dastānā** (m.) glove; **paūā** (m.) and **khṛā**, (f.) wooden shoe used by Hindus.

### THE AGENT CASE.

When a transitive verb is used in one of the tenses formed from the past participle the subject of the sentence is put in the agent case and the participle agrees with the object unless the word **nū** intervenes and governs it. This construction is really passive, thus **maī ikk turumtī mārī**, I killed a turumtī (merlin), is properly "by me a turumtī was killed."

**ōs kitābā paṛhiā honḡiā** he will have read the books.  
**mērē bhatriyē mērē te arzī pāi** my nephew brought a case  
 against me.

**tērī majjh nū kise diṭṭhā ?** has any one seen your buffalo ?  
**kūṇā**, speak, **bōlṇā**, speak, and **lagṇā**, begin, **bhullṇā**, forget,  
**ḍarnā**, fear, etc., do not of course take this transitive construction.

**kehrā kōeā**, who spoke ?

**huṇ wāhṇ lagḡā e**, now he has begun to plough.

Compound verbs in which the second verb is intransitive do not take the agent construction. **ōh kih dī manjī lai ṭureā**, whose bed has he taken away. **ōh gā dē geā**, he has given the cow and gone.

The word **leaunā** or **lajiaunā** has two past participles, **leāndā** or **laiāndā**, which takes the agent construction, and **leāeā** or **laiāeā**, which does not.

Forms like **phaṛāi dēṇī**, let oneself be caught, **wikhāṇī dēṇī**,



appear, let oneself be seen, take the agent construction, thus their usage differs from that of corresponding words in Urdu.

saṇḍhē phaṛāī nehī ditti, sagō wikhālī wī nehī ditti, the buffalo did not let himself be caught, he did not even show himself.

If nū comes after the object the verb ceases to agree with it and is put in the masculine singular.

ōhnā kuṛiā nū maī dhīā baṇāeā sī, I made those girls my daughters.

The infinitival construction with the agent, whereby intention or necessity is expressed, is employed equally with transitive and intransitive verbs; ōs chētī ṭurnā e, he has to walk fast.

tū bhaḷkē jānā we? are you going to-morrow?

### THE GENITIVE CASE.

The uses of the genitive (formed by means of the preposition dā) are very similar to those found in English. The following typical phrases which are somewhat different in idiom from English should be noted. They indicate the common usage.

ōh dī baṛī cāh	great desire for it.
ōh dī mhabbat	love for him, or, his love.
baṛī afsōs dī gall	a matter for regret, a regrettable affair.
kufr dī gall	blasphemy.
mērā ōhdā wair e	there is enmity between him and me.
“happy” dā lafs	the word “happy.”
caū warheā dā	four years old.

### THE DATIVE CASE

The preposition nū generally indicates the dative case. It has the sense of to, for, for the sake of.

ōh nū dēh	give it to him.
kuṛī duddh nū geī	the girl has gone for milk.
maī tēnū teār kar dēnnā wā	I will get it ready for you.
maī tēnū teār karnā wā	I will make you ready.

**nũ** is used with verbs of necessity or advisability **tēnũ lōrīdā** e, you need.

**ōh nũ paṇḍ cūkknī pawēgī**, he will have to lift the weight. **mīṇā**, be obtained, meet, and **aunā**, come, in many senses take **nũ**.

**wāṭē ōhnũ bāhrlā mīlēā** on the way he met a pig.  
**tēnũ kinnā aundā e?** how much is your share?

The idea of possession, expressed in English by "have" is often rendered by the auxiliary verb or **aunā**, come, with **nũ**, especially if an abstract thing is referred to.

**mērē panjhāl nũ baṛā gussā** my partner got very angry.  
**āeā**

**ōhnũ kujjh hōsh nehī** he has no sense or consciousness.  
**mēnũ patā nehī laggā** I got no trace.

**nũ** is used in expressions of time, the time at which anything happened. **rāt nũ**, by night, **caūh dinā nũ**, in four days, **aṭhwē din nũ**, on the eighth day, in a week.

### THE ACCUSATIVE CASE.

This case is formed with or without **nũ**. Nothing but long practice will fully show when to insert and when to omit **nũ**. It may, however, be said that **nũ** is always employed with proper nouns; with other nouns it has the effect of making more definite or of indicating something already referred to or previously known. Frequently no meaning can be attached to it.

**Jhandū nũ kōl khalhārkē ill mārī**, he put Jhandu standing beside him and killed a kite.

**ill nũ te mār chaḍḍeā** as for the kite he killed it.

Compound verbs, having for the second part an intransitive verb, the whole being transitive in sense, take or omit **nũ** according to the same rules as other verbs. Such verbs are **leaunā**, **lai jānā**, **lai ṭurnā**, **dē jānā**, **pī jānā**, etc.

In the case of cognate accusatives in which the verb and noun express the same thought, and of combinations of a noun and a

verb in which the two words express a single idea. the noun does not take *nū*. Such phrases are the following :—

*hūrē mārṇē* or *gubbhā mārṇiā*, to strike blows with the fist, *laṛāī laṛnī*, fight a fight, *gālḥā kaḍḍhṇiā*, give abuse, *mār khāṇī*, receive a beating, *jhūṭh mārṇā*, tell a lie.

Many verbs take two accusatives, such as causative verbs, verbs meaning to consider, call, believe, name, teach. Generally one noun takes *nū* and the other omits it. occasionally both omit it.

*muṇḍē nū Arbī paṛhā*  
*tū ḍhnū hāfaj mannā ē*

teach the boy Arabic.  
you believe him to be a Hafiz  
(one who knows the Quran,  
by heart).

*maī tērī beiztī apṇī beiztī* I consider your dishonour  
*samjhnā wā.* mine.

If in place of the second noun we have an adjective, it is put in the nominative singular masculine ; if it ends in *-ā* it is put in the nominative singular masculine or takes the ending *-eā*.

*dāgdār kuṛī nū tagreā kītā* the doctor made the girl well.  
*kōṭhī nū baṛā sōhṇā baṇāeā* made the house very beautiful.

Of course if a noun is understood with the adjective, the adjective may take the number and gender of that noun, thus *maī ḍh dīā dhiā nū apṇiā samjhnā wā*, I consider his daughters mine.

#### LOCATIVE CASE.

The locative case may be expressed with or without a preposition. The presence of an organic locative (without a preposition) is a phenomenon of considerable interest. The organic locative is used as follows :—

- (i) with words indicating villages, countries, towns or other places, to express to at or in, *Panjābe*, in the Panjab, *masitī*, in the mosque, *Nattī*, to or in Natt, *skūlē*, at school, *Wilaitē*, in *Wilāyat* (Europe, America). Not all such names have an organic locative form.



- (ii) with ordinary nouns to indicate with or in, often to indicate the means or instrumentality and seems confined to those parts of the body found in pairs, *dūh hatthī*, with two hands, *kehṛī gallē*, for what reason or matter? *sāḍḍī nazrī nehī peā*, he did not come within our sight (sights), *asī gallī lagg paie*, we got into matters, we got talking, *hatthī baddhī*, with hands joined (in supplication).
- (iii) with words expressive of time and other words, to indicate time at or during or after which an event occurs. *wajjī būhī*, with doors shut, when doors are shut, *latthī buhī*, when doors are open. These two phrases are generally used in connection with earthquakes. *suttī bandī*, when people are asleep. *dinē*, by day, *rātī*, by night, *do paihrī*, at noon. *panjhī warhī*, in 25 years, *kehṛē wēlē*, at what time? *kuwēlē*, at a wrong time, late, *chī dinī*, in six days. There is a peculiar phrase *warhī dinī*, meaning in a year or every year.
- (iv) with words expressing sums of money, to indicate price *caūh ānnī wattī*, at the rate of a wattī (two ser) for four annas. *pāuṇī dasī ruṇā*, for nine and three quarter rupees.

### VOCATIVE CASE.

The special vocative endings are often omitted, the nominative forms being used instead of the vocative. The vocative forms generally imply a certain degree of familiarity and are not much used in polite speech. The vocative ending generally implies that the person is addressed as *tū*, in the second singular. Thus we may address a servant or school-boy as *Karm Dīnā*, but to one requiring a little more ceremony, we should say (if we employ the name) "*Karm Dīn*." For this reason we do not usually find the vocative form used with titles of respect. We hear *Māstar Azīz Ahmad*, not *Māstar Azīz Ahmadā*, *Sardār Hākim Sīnh*, not *Sardār Hākim Sīnhā*. If an adjective agreeing with

a noun is given the vocative ending the noun must have it also, but the noun may have it while the adjective has the ordinary prepositional termination. Thus we may have *mēreō bhrāwō*, *mērē bhrāwō*, but not *mēreō brā*.

A descriptive noun or adjective is sometimes put in the plural for the sake of ceremony even when only one person is addressed. Thus *bādshāhō*, *zōrāwarō*, O kings, despotic ones. meaning simply 'you who in comparison with me are a king, you who are so insistent.'

### The ending -eā.

In certain cases where in Urdu we should have the oblique singular in -ē or the absolute form in -ā we find in Panjabi a form ending in -eā. It is confined to participles and adjectives ending in -ā. The chief cases are the following:—

(1) when the participle or adjective is complementary to a subject in the agent case, as—

<i>tū te lageā jānā sī</i>	you were to go on.
<i>maī turdeā turdeā ōhnū dīṭhā</i>	I saw him while I was walking.

(2) when in logical agreement with an infinitive, or with some subject not expressed in the impersonal construction of the infinitive or passive participle.

<i>ḍiggdeā ī sawār hōwidā e</i>	one becomes a rider by falling.
<i>mērē kōlō siddheā nehī khlōn</i>	I cannot stand straight.
<i>hundā</i>	

<i>nīweā hōkē jānā sī</i>	one should have gone stooping.
<i>siddheā nehī khlōtā jāndā or</i>	it is not possible to stand
<i>siddheā nehī khlōwidā e</i>	straight.

(3) in logical agreement with an object which has *nū* after it. (See also under past participle.)

<i>ōhnū tagreā karnā</i>	to make him well.
<i>maī ōhnū turdeā dīṭhā</i>	I saw him walking. Cf. (1) above.
<i>mēnū ēthē āeā cār warhē hōē</i>	it is four years since I came
<i>nē</i>	here.



(4) in agreement with a nominative this construction is sometimes found to indicate a state. Generally, however, the participle is nominative.

**maī paṛhāndeā paṛhāndeā āeā** I came here immediately after teaching him. (lit. I came while teaching him.)

**hassdeā hassdeā lagā jāndā sī** he was going along laughing.

(5) with the preposition **bin**, **bijn**, **binā**, **bājhō**, without.

**bin khādheā** without eating.

**pīteā binā āī** she came without drinking.

### PERSONAL PRONOUNS.

**Order.** Pronouns of the first person usually precede those of the second and third persons, those of the second usually precede those of the third, similarly first and second personal pronouns usually precede nouns.

**maī tū lagē jāāgē** you and I will go.

**maī te mēri wauṭī gaiē** my wife and I went.

In the dative and accusative personal pronouns always take the preposition **nū** except in the case of the third personal pronouns which may omit it if the thing referred to is not a person.

**maī ōh mallāgā** I shall take possession of that.

The **ī** or **hī** (or **-ē**) of emphasis, when used with personal pronouns, always follows the preposition **nū** except in the case of the third singular.

**mēnū ī ākheā** he said it to *me*.

**osē nū māreā** he struck *him*.

In the case of other prepositions the particle of emphasis precedes the preposition.

For the use of the pronouns with **jehā jēḍḍhā** see under adjectives.

### ATTRIBUTIVE NOUNS AND ADJECTIVES.

When an attributive noun or adjective is used with a personal pronoun the pronouns retain their ordinary case forms except in the first and second pronoun, and if there is a preposition, the



attributive adjective comes between the pronoun and the preposition.

ōs bhalēmānas sārā ī ragarleā he. worthy man, disposed of  
(used up, etc.) all.

First and second persons. In the singular the genitive is used except in the agent case where the ordinary agent form is found : thus—

maī garib kī ākhṇā sī	what could I, poor man, say ?
mērē garib dā	of me poor man.

In the dative and accusative singular we find the two forms. mēnū garib nū, tēnū garib nū, and mērē garib nū, tērē garib nū, to me poor man, to you poor man ; that is, the ordinary genitive form may precede the adjective.

In the plural either the genitive form or the form used for the agent precedes the adjective, thus—

sāḍḍeā sateā hōeā nū	to us worried persons.
tusā bādshāhā nū	to you kings (great men).

The forms sāthō and tuhāthō become asā thō and tusā thō, sāḍḍeā . . thō, tuhāḍḍeā . . thō ; as tusā jāneā thō, from you men. In this case the thō may be replaced by thī and tō, which are not common with the simple words sāthō and tuhāthō ; methō and tethō become mērē . . thō and tērē . . thō, thō being replaceable by thī and tō.

#### USE OF tū AND tusī.

There is sometimes a little difficulty in the use of tū and tusī in addressing single individuals. The following rules may be of some assistance ; all servants, all ordinary school-boys and school-girls, all ordinary villagers, and all persons more or less corresponding in rank to these, such as common policemen, small shopkeepers, should be addressed as tū. Persons of higher rank such as village officials (zaildārs, patwārīs), clerks in offices, teachers in schools (except sometimes the lower teachers), city officials, bigger shopkeepers and all others of corresponding rank should be addressed as tusī.

When there is a doubt it is better to err on the side of extra

ceremony, but the practice among some of speaking to servants and school-boys and school-girls as *tusī* is to be deprecated. However usage varies here.

The word *horī*, see p. 292, is always masculine plural even when referring to women : thus—

*tuhāḍḍī bhain horī āē nē*, your sister has come, where *tuhāḍḍī* is feminine in agreement with *bhain* and yet *horī* attracts the verb into the masculine. Without *horī* the sentence would be *tuhāḍḍī bhain āī e*. For polite reference to a woman it is generally necessary to insert *horī*.

Sometimes *horī* has the effect suggesting someone's family instead of merely the person himself. This is especially the case if the word is used with a junior member of the family. Thus *Kutbē horā dī jhōṭī* may mean, and if Qutba is a junior member of the family, probably will mean, not Qutba's buffalo calf, but one belonging to Qutba's family.

#### PRONOMINAL SUFFIXES.

Very frequent use is made of pronominal suffixes which are sometimes added at the end of a word, with or without change in the ending of the word, and are sometimes used independently; in the future tense they are often infixes, being inserted in the middle of the word. They indicate personal pronouns. The characteristic letters are as follows :—

Person.		Singular.	Plural.
Second	..	.. -ū, -ī, -ā, ī,	jē
Third	..	.. s-, -sū	nē, nē

There are no suffixes for the first person. It should be noted that the suffixes must be used instead of, not along with, the pronoun or noun to which they refer. Thus one may say *maī mārūgā* I will beat thee, or *maī tēnū mārāgā*, but not *maī tēnū mārūgā*, for in that case the -ū in *mārūgā* and the *tēnū* would both mean 'thee' and there would be redundancy. They are never used reflexively.

Suffixes are employed :

- (i) to indicate the object, direct or indirect,



- (ii) to indicate possession or connection,
- (iii) with the past tenses of transitive verbs to indicate the agent or subject of the verb,
- (iv) for the second person, singular and plural, to indicate the person addressed.

It is usually quite easy to know which of these meanings is intended ; thus in *dē sū dhēlī*, give him eight annas, *sū* means to him. in *mār sū*, beat him. *sū* is him, in *dō bhrā sū* indicates possession, two brothers are to him.

The second plural suffix is always *jē*, that of the third singular *sū*, the *u* being sometimes pronounced so short that the suffix becomes *-s*, the third plural suffix is *ṇē*, or *nē*. It is *nē* when it is a separate word or when *r*, *ṛ*, *rh*, *ṛh* precede it. This becomes *ṇē* or *nē* in the infixes for the future. See below.

The suffix for the second singular varies as follows :—

The second singular suffix for the agent is—*-ī* if the verb is singular, *-ī* if the verb is plural. When it is not the agent it varies according to the number and person of the nominative of the sentence. If the nominative is first person, singular or plural, the suffix is *-ū*, if the nominative is third person singular, it is *-ī* if plural *-ī*. Finally *-ī* is always changed to *-ā*, if the preceding vowel is itself *ī*, thus instead of *kī ī*, we have *kī ā*, what is it, etc.

Infixes are found only in the future. The following cases are common—

<i>maī kaḍdhūgā</i>	I shall expel thee.
<i>ōh kaḍdhīgā</i>	he will expel thee.
<i>maī mārjēgā</i>	I shall beat you.
<i>ōh mārjēgā</i>	he will beat you.
<i>ōh kaḍdhsūgā</i>	he will expel him.
<i>ōh kaḍdhṇēgā</i>	he will expel them.
<i>asī kaḍdhūgē</i>	we shall expel thee.
<i>ōh kaḍdhṇīgē</i>	they will expel thee.
<i>asī mārjēgē</i>	we shall beat you.
<i>ōh mārjēgē</i>	they will beat you.
<i>ōh kaḍdhsūgē</i>	they will expel him.
<i>ōh kaḍdhṇēgē</i>	they will expel them.



Similarly for other verbs ; some of these are commoner than others, and generally speaking the beginner would do well to watch for these suffixes or infixes and use those which he hears.

In the present conditional there are only two cases common, a first singular nominative with a second singular suffix and a third singular nominative with a second singular suffix. Thus *maĩ ki karũ*, what shall I do in thy affair ? *pĩr pawĩ*, pain be to thee (abuse). *sũ* and *nē*, the suffixes for the third singular and plural, and *jē* the suffix for the second plural, may in addition to the above examples, be used as separate words following the different parts of the future and present conditional.

The auxiliary verb shows the following changes. The present tense is omitted altogether in favour of the suffix, except when the verb is emphatic in which case the word *hai* is used for all persons and numbers followed by the suffix. In the past tense suffixes are added only to *sĩ* and *sã*, which both become *sā* before the suffix, and to *sāṇ* which can take two suffixes, the second singular, becoming *sāṇĩ*, and the third plural, becoming *sāṇē*.

In a clause containing a transitive verb in any of the tenses formed with the past participle, the suffix indicates the agent and not the object, etc. Thus we may say *maĩ mārāgā sũ*, I shall beat him, but not as a rule *maĩ māreā sũ*, I beat him. This should be *maĩ ōsnũ māreā*. The violations of this rule are infrequent and it does seem safe to consider them as regular usage.

*Exception* : the 1st sing. or plur. agent with 2nd sing. or plur. pronominal suffix, is fairly common in the pluperfect and infin., and is sometimes heard in the past indef. and pres. perf.

#### SECOND SINGULAR SUFFIX.

- (i) with the nominative of the verb in the first person singular or plural.

<i>maĩ mārũ kuṭṭũgā</i>	I shall beat and belabour thee.
<i>asĩ khlōtē hōē ũ</i>	(I tell thee) we are standing.
<i>āeā ũ</i>	(I tell thee) I am coming (lit. have come).
<i>sārē jhallē ũ</i>	we are all mad (I tell thee) ; but <i>sārē jhallē nĩ</i> they are all mad (see under iii).

asī jhallē te hai ū mad we certainly are.

(ii) with the nominative in the third singular.

berā ruḥī = tērā bēṛā ruḥē may thy boat be carried away,  
perdition take thee.

gōḷī laggī = tenū gōḷī laggē a bullet strike thee, perdition  
take thee.

ōh mārīgā = ōh tenū mārēgā he will strike thee.

bhrā āwigā thy brother will come.

lambaṛdār āwī jāwī karīgā the village headman will come  
and go (to and from thy house).

rōṭī hai ī hast thou got bread ?

kī ā, peō āeā ī? what is it (I ask thee), or what  
is the matter with thee, has thy  
father come ?

(iii) with third plural nominative.

paisē labbh gaie nī didst thou get the pice ?

paisē labbh gaie sānī hadst thou got the pice ?

sārē jhallē nī (I tell thee) they are all mad.

na jāī, mārīgē do not go, they will beat thee.

(iv) as agent.

rōṭī khādhī ā hast thou eaten bread (i.e., thy  
food) ?

kī ākheā ī, pīṇḍ jānā ī what didst thou say, has thou to  
go to the village ?

kī ākheā sāl, kuṛīnālkharnī what didst thou say, hadst thou  
sāl to take the girl with thee ?

Second plural suffix—always jē.

ōtthē dō jē (I say to you) there are two there.

maī āeā jē (I say to you) I have come, am  
coming.

ōh aujēgā te mārjēgā he will come to you and beat you  
(aujēgā for ājēgā).

kī jē, ṭakkreā nehī jē what is it, did he not meet you ?  
ākheā kī sājē what had you to say or what  
ought you to have said ?

ṭurnā jē are you going to walk ?



Third singular, **sū** or **s**.

**lai ā sū, dē sū paṭl**

bring him, give him a four-anna bit.

**ikk kuṛī sū te dō puttar sū**  
**ghar geī hōsūgī**  
**ausūgā te mārsūgā.**

he has one daughter and two sons.  
she will have gone to his house.  
he will come to him and beat him.

**maī nehī sū geā piṇḍ.**  
**jad wēkhēgā sū tā ākhī sū**  
**bhrā geā sū mar te bēbbē**  
**hōgeī sū bamār**  
**dō kuṛīā sā sū ikk mar geī**  
**sā sū**

I did not go to him to the village.  
when thou seest him say to him.  
his brother has died and his mother  
has got ill.  
he had two girls, one died.

**kī akheā sū or kī ākheōs**  
**kitthō aṇā sū**

what did he say ?  
where has he to come from, where  
is he coming from ?

Third plural **nē** or **ṇē** (as a separate word always **nē**).

**kas caṛhī nē, dehō nē dāwāī**

they have got fever, give them  
medicine.

**māmmā mar geā nē**  
**āwēdā te mārṇēdā**

their mother's brother has died.  
if he comes he will beat them.

**hup jāṇā nē kē paihlē jāṇā**  
**sāṇē**

have they to go now or had they  
to go before.

**ākheāsāṇē? ākheā ī hōṇēga**

did they say so ? (yes, doubtless)  
they will have said so.

The following differences should be noted :—**aunnā ē**, thou art coming : **aṇā ī**, hast thou to come ? **aundā ī**, I ask thee is he coming : **kitthō āeā ē**, whence hast thou come ? **kitthō āeā ī** whence has he come (I ask thee) : **kitthō āī ē**, whence hast thou (feminine) come ? **kitthō āī ā**, I ask thee whence has she come.

PRONOMINAL SUFFIXES, pp. 348-351.

To avoid confusion it should be remembered that, while these suffixes never indicate the nominative case, they do indicate the agent case, which Europeans often think of as the nominative. As the use of the suffixes is always found difficult



it will be well to give the conjugation of the whole verb with the suffixes attached. Some parts do not usually take a suffix, but usage on this point is not invariable.

### WITH AUXILIARY VERB OR VERB SUBSTANTIVE.

#### *Examples.*

maī sajjan ũ ?	I ask thee, am I a friend ?
maī sajjan sū,	I am his friend.
tū nanān sū ?	art thou her sister-in-law ?
asī jhalle ũ,	I tell thee we are mad.

#### *Present Tense*

Person.	Possible suffixes. Singular.	Possible suffixes. Plural.
First ..	(maī) ũ, je, sū, ne,	(asī) ũ, je, sū, ne.
Second ..	(tū) sū, ne,	(tusī) sū, ne.
Third ..	(oh) ī, (or ā), je, sū, ne,	(oh) nī, je, sū, ne.

#### *Emphatic.*

First ..	hai ũ, je,	hai ũ, je.
Second ..	none,	none.
Third ..	hai ī, je, sū, ne,	haiṇ nī, je, sū, ne.

#### *Past Tense.*

First ..	(maī) sāje, sāsū, sāṇe, (asī) sāje, sāsū, sāṇe.
Second ..	tū, none, tusī, none.
Third ..	(oh) sāī, sāje, sāsū, (oh) sāṇī, sāje, sāsū, sāṇe. sāṇe.

### WITH TRANSITIVE VERBS.

Suffixes with dassṇā, show.

#### *Imperative.*

tū dass or dassī sū, ne,	tusī dasso or dasseo sū, ne.
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#### *Present Conditional, I may show, etc.*

maī dassū, dassā je, sū, ne,	asī dassiye je, sū, ne (not ũ).
tū dassē sū, ne,	tusī dasso sū, ne.
oh dassī, dassē je, sū, ne,	oh dassan ī, je, sū, ne.

*Future, I shall show.*

maī dassā -gā (fem. -gī) je, sū, ne : also dassū -gā (fem. -gī),  
dassjegā (f. -gī).

tū dassē-gā (f. -gī) sū, ne.

oh dassē-gā (f. -gī) je, sū, ne : dassīgā, dassjegā, dassūgā,  
dassnē-gā (f. -gī).

asī dassāge je, su, ne (f. -giā) : dassūge, dassjege (f. -giā).

tusī dassoge sū, ne (f. -giā).

oh dassange je, sū, ne (f. -giā) : dassnīge, dassjege, dassūge,  
dassnēge (f. -giā).

The future may also end in -dā, -dī, -de, -diā.

*Past Conditional, I should show, if I showed, etc.*

Suffixes are used only with the -o forms : see Grammar, pp. 378-381.

maī dass-do (f. -dīo) i, je, sū, ne.

tū dass-dō (f. -dīō) sū, ne.

oh dass-do (f. -dīo) i, je, sū, ne.

asī, none.

tusī dass-deo (f. dīo) sū, ne.

oh dass-dēo (f. -dīō) nī, je, sū, ne.

*Present Indicative, I am showing, I show.*

maī dass-nā ũ, dass-dā je, sū, ne : f. -nī ũ, -dī je, sū, ne.

tū dass-dā sū, ne : f. -dī sū, ne.

oh dass-dā i, je, sū, ne : f. -dī ā, je, sū, ne.

*Imperfect.*

maī dass-dā (f. -dī) sāje, sāsū, sāne.

tū dassdā sāsū : f. dassdī sāsū.

oh dass-dā (f. -dī) sāl, sāje, sāsū, sāne.

asī dass-de (f. -diā) sāje, sāsū, sāne.

tusī dass-de (f. -diā) sāsū, sāne.

oh dass-de (f. -diā) sāñī, sāje, sāsū, sāne.

In the past indefinite, present perfect, pluperfect and future perfect of transitive verbs, tenses in which the passive participle is used, agreement is with the logical object (except, of

course, where agreement is blocked by *nū*), and the use of pronom. suff. is generally confined to the 3rd sing. and plur. suffixes to indicate the agent. Occasionally the 2nd sing. and plur. suffixes are used when the logical nominative is *maī* or *asā* to express the idea "I am (or we are) speaking to thee" or "you"

*Note.*—To express the simple past with a suffix, we must use the -o form or the pluperfect. The ordinary past if followed by a suffix, has the force of a present perfect.

### *Present Perfect.*

The following cases therefore arise:—

<i>maī tukkar khādhā ī (je),</i>	I tell thee (you) that I have eaten my food.
<i>maī roṭī khādhī ā (je),</i>	I tell thee (you) I have eaten bread.
<i>maī dō paraunṭhe khādhenī (je),</i>	two chapatis (masc.).
<i>maī dō roṭiā khādhīā nī (je),</i>	two chapatis (fem.).

Instead of *maī* we may have *asā*, we.

<i>tukkar khādhā sū (ne),</i>	he has (they have) eaten food.
<i>roṭī khādhī sū (ne),</i>	bread.
<i>dō paunṭhe khādhe sū (ne),</i>	two chapatis (masc.).
<i>dō roṭiā khādhīā sū (ne),</i>	two chapatis (fem.).

For the simple past use -o forms or pluperfect, *tukkar khādho sū (ne)*, he (they) ate food: *roṭī khādhio sū (ne)*, he (they) ate bread.

### *Pluperfect* (also means simple past).

The above sentences will become—

<i>maī or asā khādhā sālī (sāje),</i>	I etc. ate or had eaten.
<i>maī or asā khādhī sālī (sāje),</i>	do. do.
<i>maī or asā khādhe sālī (sāje),</i>	do. do.
<i>maī or asā khādhīā sālī (sāje),</i>	do. do.
<i>khādhā (fem. khādhī) sāsū or</i>	he (they) ate or had eaten.
<i>sāṇe,</i>	
<i>khādhe (f. khādhīā) sāsū or sāṇe,</i>	do. do.



*Future Perfect.*

<b>maī khādhā howīgā (hojegā),</b>	I tell thee (you) that I shall have eaten.
<b>maī khādhī howīgī (hojegī),</b>	do. with fem. sing. object.
<b>maī khādhe hoñge (hojega),</b>	do. with masc. plur. object.
<b>maī khādhīā hoñgiā (hojegiā),</b>	do. with fem. plur. object.

So also with **asā**, we.

<b>khādhā hosūgā (hoṇegā),</b>	he (they) will have eaten.
<b>khādhī hosūgī (hoṇegī),</b>	do. fem. sing. object.
<b>khādhe hosūge (hoṇēge),</b>	do. masc. plur. object
<b>khādhīā hosūgiā (hoṇēgiā),</b>	do. fem. plur. object.

If the future in **-dā** is used the forms will be **howidā**, **howīdī**, **hosūdā**, **hoṇēdīā**, etc., with **d** substituted for **g**.

The suffixes may also follow the verb as mentioned above.

*Infinitive.*

<b>maī tukkar khāṇā ī (je),</b>	I tell thee (you) I have to eat food,
<b>maī roṭī khāṇī ā (je),</b>	do. fem. sing. object.
<b>maī khāṇe nī (je),</b>	do. masc. plur. object.
<b>maī khāṇīā nī (je),</b>	do. fem. plur. object.

and so on. The infinitive may be used all through the present, past and future exactly in the same way as **khādhā** except that **khāṇā**, **khāṇī**, **khāṇe**, **khāṇīā** occur instead of **khādhā**, **khādhī**, **khādhe**, **khādhīā**: thus—

<b>asā roṭīā khāṇīā sāje,</b>	we tell you that we had to eat chapatis.
<b>paraṇṭhe khāṇe sāṇe,</b>	they had to eat chapatis (masc. plur.).
<b>maī cauḷ khāṇe hoñge,</b>	I tell thee I shall have to eat rice.
<b>roṭīā khāṇīā hosūdiā,</b>	he will have to eat chapatis.

**WITH INTRANSITIVE VERBS.**

The only difference is in the past tenses where with intransitive verbs the agent case is not used. It must be observed that

even in intr. verbs the agent case is regularly found with the agent -infinitive, thus—

kikaṇ ṭurnā sāsū ?

how was he to walk ?

roṭiā laike jāṇiā ne.

they have to take the chapatis  
and go.

Here we should have expected jāṇā ne, but the infin. is attracted into the form of the noun which is the object of laike : see Grammar, p. 372.

### *Present Perfect.*

Examples :—

mai geā ũ,

I tell thee I have gone.

mai geā sū ghar,

I have gone to his house.

We get the following forms (using geā, went)—

mai geā ũ, je, sū, ne.

asī gae ũ, je, sū, ne.

tū geā, sū, ne,

tūsī gae sū, ne.

oh geā ī, je, sū, ne,

oh gae nī, je, sū, ne.

Fem. change geā to geī and geā to geiā otherwise exactly the same except that 3rd sing. is geī ā, not geī ī.

Simple past : use -o forms :—

janā geo sū ghar,

the man went to his house.

janānī geio sū ghar,

the woman went to his house.

### *Pluperfect* (also means simple past).

mai geā (f. geī) sāje, sāsū, sāṇe,

asī gae (f. geiā) sāje, sāsū, sāṇe.

tū geā (f. geī) sāsū, sāṇe,

tūsī gae (f. geiā) sāsū, sāṇe.

oh geā (geī) sāī, sāje, sāsū,  
sāṇe,

oh gae (f. geiā) sānī, sāje, sāsū,  
sāṇe.

### *Future.*

In addition to the following forms we may have mai geā howāgā ī, oh geā howegā je, etc., with the pronom. suffixes after the verb.

mai geā hoūgā, hojegā : fem. geī hoūgī, hojegī.

tū, none.

oh geā howīgā, hojegā, hoūgā, honēgā : fem. geī howīgī,  
etc.

asī gae hoūge, hojege : fem. geiā hoūgiā, hojegiā.

tusi, none.

oh gae honīge, hojege, hosūge, honēge : fem. geiā honīgiā,  
etc.

### PRONOMINAL SUFFIXES IN NEGATIVE SENTENCES.

*With the negative nā :* (for the interrogative nā, and nehī nā see lower down). The rule is the same as for affirmative sentences. nā comes before the verb as a rule, occasionally after the suffix, in which case it is strongly accented.

je nā mārdo sū,	if he had not struck him.
ḍiṭṭhā sū nā,	he has <i>not</i> seen him.
ākhī sū nā,	do <i>not</i> say it to him.

The second and third sentences. if nā is unaccented, will mean "he has seen him. hasn't he?" and "just say it to him, won't you?"

*With the negative nehī.* Two cases arise—

(1) Tenses not containing the past auxiliary sā, sāē, sī, etc.

(i) *First rule*—The suffix follows nehī (almost always).

nehī je bhanneā ?	did you not break it ?
nehī sū hikkaṇ lage,	they will not drive it out.

(ii) *Second rule*.—The 2nd sing. suffix is always ō, no matter what it was in the affirmative sentence.

labbhā ī ? hast thou found it ?	labbhī ā ? (fem. object).
nehī ō labbhā (labbhī) ?	hast thou not found it ?
labbhe nī (fem. labbhīā) ?	hast thou found them ?
nehī ō labbhe (labbhīā) ?	hast thou not found them ?
maī dassnā ū,	I am telling thee.
maī nehī ō dassdā,	I will not tell thee.

(2) Tenses with past auxiliary.

*Rule*.—The suffix is attached to sā, sī, etc., which become, as in affirmative sentences, sāī, sānī, sāje, sāsū, sāne. These words are preceded by nehī.

nehī sāī muṛnā ?	wert thou not going to stop ?
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*Unaccented interrogative nā.*

*Rule.*—The *nā* follows the suffix.

*hūṇe chāṅṅṇā ī, nā?*

you're going to prune now,  
aren't you?

*Interrogative nehī nā.*

*Rule.*—The suffix generally comes between *nehī* and *nā*; *nehī ō nā ḍiggā?* I am asking thee, it has not fallen, has it? Cf. *nehī ē nā ḍiggā*, thou hast not fallen, hast thou?

### INTERROGATIVE PRONOUNS.

Interrogative pronouns are often used in place of a negative:

*maī ehnū kī karā*

what shall I do with it, i.e. it is  
of no use to me.

*ōh dā kitthē innā akl e*

he has not got so much sense  
(*akl* also feminine).

*ōh kadō wāṇṇ lagḡā*

he will never plough.

*kī*, unlike the Urdu *kyā*, is never used merely to indicate a question, nor is *kī* employed in the sense of whether...or, Urdu *kyā...kyā*. For that Panjabi uses *bhāwē...bhāwē*.

*kyā* is sometimes used along with adjectives in interjections with the sense how, this—

*kyā sōṇṇī gall* or *kehī sōṇṇī gall*, what a good thing!

### INDEFINITE PRONOUNS.

The indefinite pronouns are *kōī*, some one, any one, and *kujjh* something, anything. The following examples illustrate p. 293.

*kōī kōī āeā* (sing. verb), some people, very few people came.

*kujjh kujjh e*, there is a little.

*kōī nehī āeā*, no one came; *kujjh nehī milēā*, nothing was obtained.

*kōī .. kōī* (both singular) some .. others, thus *kōī manndā* we, *kōī nehī manndā*, some agree, others do not.

*kōī na kōī hōwēgā*, there will be someone or other; *kujjh na kujjh milēgā*, you will get something or other.

*kōī* is sometimes used with the sense of 'about' in connection with numbers or measures of any kind, such as time, quantity,

etc. In this sense it is never declined. It is often contracted to ku, ko.

<b>kōī ghaintē nū</b>	in about an hour.
<b>ēh ko caūh wattīā dā bhār</b>	this is about four wattis (eight
<b>hōwēgā</b>	ser) in weight.

A word ku, whether this or another, with the same meaning, often follows numbers, and the words **kinṇā**, **innā**, **kēḍḍā**, **ēḍḍā**.  
**kinṇā ku hōwēgā ? trai ku** How much will there be ? About  
**sēr hōwēgā.** three ser.

<b>kōī nehī</b> is sometimes used with the sense of not at all, as—	
<b>chimbā te kōī nehī āeā</b>	the washerman has not come at all.
<b>Gaṅgū te kōī nehī āeā</b>	Gangu has not come at all.

#### REFLEXIVE PRONOUN.

In the nominative this is merely emphatic, giving the sense of myself, yourself, himself, themselves, etc. In the oblique cases it is really reflexive. The nominative is **āpē**, **āpī**, **āpū**, **āpō** or **āp**. In the prepositional case **apṇā** is used, except in the accusative or dative where **apṇē āp nū** is the form found.

The oblique cases of the reflexive pronoun are used whenever the reference is to the nominative of the sentence. The ordinary pronouns **mērā**, **tuhāḍḍā**, **ōhnā dā**, etc., must not be used in a reflexive sense.

<b>Pirā ōhdī panjālī apṇī</b>	Pira considers his (the other
<b>samjhdā e</b>	man's) yoke his own.
<b>tusā mērī lēllī nū apṇā karkē</b>	you have kept my lamb, consider-
<b>rakkheā</b>	ing it your own.

**ōh āpē jākē apṇā bandobast karangē, apṇē āp nū te jhalleā**  
**nehī na samjhdē**, they will go themselves and make their own  
 arrangement. they do not consider themselves idiots.

When the reflexive pronoun is in apposition with a noun or pronoun it is often kept in the nominative even though the other word is in the prepositional, thus—

**sānū āpū Panjābī nehī aundī**, we ourselves do not know Panjabi.

If the preposition takes the genitive of a noun or pronoun the genitive **apṇā** is generally employed, as **sāḍḍē apṇē kōl kujjh nehī e**, we ourselves have nothing.

This pronoun often has the sense of without assistance, by itself, etc., **āpē wall hō jāēdā**, it will get well by itself.

**apṇā** is often used for one's own where one might expect **sāḍḍā** or **mērā** or **tuhāḍḍā**, thus—

**ēh te apṇā e**, this is our own. Or a servant will say **ēh apṇā mēc e**, meaning this is our table, i.e., it belongs to the house.

### PREPOSITIONS.

**nē**, by, is used only as the sign of the agent. Some Panjabis never use it at all. It should not be used with pronouns although speakers under the influence of Urdu do so use it.

**-ō** is added to the singular of nouns (never to the plural except names of villages), and words used as nouns, such as adjectives, infinitives, etc., to adverbs and to other prepositions. It has the sense of 'from' in time and place, and sometimes is practically meaningless.

For the plural of nouns a detached preposition is employed thus **gharō** from the house; **gharā thō**, from the houses.

The changes produced in nouns by the addition of **-ō** have been explained under the heading of declension of nouns, p. 278.

The adverbs of place **ēthē**, **ōthē**, **jithē**, **kitthē**, **kitale**, **kite**, **kidhare**, **uttē**, **aggē**, **picchē**, drop the final **e** before **-ō**. When one of these words is used with the preposition **dā**, it commonly though not invariably takes the suffix **-ō** before the **dā**, thus—

**ōthō dā jāṇā**, a man from there, **ēthō dī gall**, a matter belonging to here. We also have **ōthē dā jāṇā**, **ēthē dī gall**.

Other examples with adverbs are :—

<b>sāhmṇēō</b>	from in front.	<b>nēreō</b>	from near.
<b>uttō</b>	from above.	<b>aggō</b>	from before.
<b>banneō</b>	from outside.	<b>pareō</b>	from beyond.

In the following **-ō** seems to have no meaning :—

**odō** then, **jadō** when, **tadō** then,



also wallō in the phrase mērē wallō wēkhdā e, he is looking at me.

-ō and the detached prepositions thō, tō, thī, te, have in addition to the meaning of from in time and place, the meanings of 'from' in free from, get well (from sickness), prevent (from), be evident (from), escape (from), deny (from), refuse (from), refrain (from), fear (from), ask (from), source (from in time or place).

-ō, however, has not the sense which these others have of 'than' in comparison. 'to' in superiority or inferiority to, or the sense of 'for' in prices (for so much) or exchange. -ō may be used along with nāl in comparison, mērē nālō, than I. kōlō may frequently be used for these prepositions.

aunō inkār kitā, aun tō he refused to come.

inkār kitā

pañjā paiseā tō mileā it was obtained for five pice.

tuhāthō waḍḍā e bigger than you.

bimārīō wall hōeā he has got well from his sickness.

jānō māreā geā, he was beaten from his life, i.e. killed.

methō or mērē kōlō kasūr hōeā, I have committed a fault.

waihrē tō wachērā waṭāeā exchanged a foal for a calf.

tē, uttē, on, upon, is sometimes used where we should expect another preposition, thus—

khūh tē, at the well, talā tē, at the tank, haṭṭī uttē, at the shop.

mērē tē arzī pāl he brought a case against me.

apnī gall te wī khlōweā kar stick to your position or word.

hukm uttē calṇā to keep an order.

ōh dē tē karz caṛh geā he got into debt.

kisē tē āshik hoṇā, be in love with someone. āshik has the oriental sense of love.

nāl is used for 'with' of contiguity, also for 'with' or other prepositions compounded with verbs, e.g., fight with, work with, deal with (treat well or ill), speak to (with), feel disgust at (with), be pleased or displeased with, tie to, unite with, love, come into contact with.

waihrā rukkh nāl bannhī tie the calf to a tree.

puttar nāl baṛī mhabbat kitī loved his son much.

ōh dī sutthan nāl mērā pair my foot touched his trousers.  
lagg geā.

caliyē nālō nāl let us go together.

Abstract nouns compounded with nāl give the sense of ad-  
verbs, as—

chētī nāl	quickly.
sababb nāl	by accident, by chance.
ṭill nāl	by force or with effort.

kōlō is frequently employed for 'by' of agency

ōh dē kōlō nehī cukkīdā he cannot lift it.

ōh dē kōlō cukkāṇ nehī hundā he cannot lift it.

ōhnū ustād kōlō paṛhāāgā I will have him taught by  
a teacher.

nālō is employed for the purposes of comparison, meaning  
'than.' (See under -ō).

bin, binā, bijn, bājhō are used with the inflected past participle  
to express our 'without' with the gerund.

bin khādheā ṭur geā he went away without eating.

bin saddeā āeā he came without being called.

This is also expressed by the two prepositions thō (thī, etc.), and  
binā, as ākkhaṇ tō binā, without saying. In this case the in-  
flected infinitive is used.

wallō often means on behalf of, from—

mērē wallō ōh dē aggē hatth beseech him from me (put your  
jōṛnā or bannhṇā. hands together).

mērē wallō ōhnū ākhṇā say to him from me.

The ordinary meaning is from the direction of, sādde wallō,  
from our party, from us.

hēṭh, below, said of rupees has the sense of "temporarily kept  
back."

ōs dō rupae hēṭh rakkhē he kept back two rupees.

chē din hēṭh rakkhē he kept back the wages of six  
days.

aggē has often the meaning of in comparison with, or in the  
opinion of, thus—





In the vocative the adjective usually follows the usage of the noun, if the noun takes the vocative form the adjective generally, does so also. Sometimes the noun has it, while the adjective retains the ordinary oblique form, singular or plural, but the adjective never takes the vocative form unless the noun has it, thus—

**mērē mālīk, mēreā mālīkā or mērē mālīkā, but not mēreā mālīk, my master.**

For the agreement after the prepositional **nū** and for a similar rule applying to a complementary attributive when the noun is in the agent case, and also when there is an impersonal sense with no nominative expressed, see under accusative case.

All adjectives singular and plural may be used as nouns. as, **ikk garīb**, a poor man, **kōī mārā jehā**, some feeble man, **buddhīā** married women.

#### NUMERAL ADJECTIVES.

Numeral adjectives, after the first, generally take their noun in the plural. The word **rupayyā**, rupee is not infrequently used in the singular. The numbers **sau**, hundred, **hazār**, thousand, **lakh**, 100,000, frequently take their noun in the singular if it is masculine.

<b>dō sau ghōrā</b>	two hundred horses.
<b>ḍhāī hazār bandā</b>	two thousand five hundred men.

When a number is counted by scores the word **wīhā** often has its noun in the singular.

<b>cār wīhā jaṇā</b>	four score men.
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If the noun is expressed the word **wīhā** does not affect the gender or number of the verb, but if the noun is omitted **wīhā** takes its verb in the feminine plural.

<b>traī wīhā rupeā mīlēā sī</b>	he got sixty rupees.
<b>traī wīhā mīlīā sāṇ</b>	he got sixty.

When the noun qualified by a numeral is governed by a preposition, the numeral is nearly always inflected, thus—

<b>pañjā jāṇēā dī mazdūrī</b>	five men's wages.
<b>saṭṭhā rupayyā tō āeā</b>	it costs sixty rupees.
<b>dasī paī</b>	for ten pice.

If, however, the noun is in the singular the adjective is not inflected.

Thus *cār rupae tō mīlēā*, it was obtained for four rupees.

#### AGREEMENT OF ADJECTIVES.

Panjabi frequently uses adjectives where we should have adverbs, as in phrases like "he plays well," "he writes well." The question of their agreement causes some difficulty. The rules are—

(i) Intrans. verbs with no object. The adjective agrees with the nominative.

*oh caṅgī khēḍdī e,* she plays well.

(ii) Trans. verbs with no object. The objective is masc. governed by the verb.

*oh barā caṅgā likhdī e,* she writes very well.

(iii) Trans. verbs with an object or intrans. verbs with a cognate object. The adjective agrees with the object.

*oh kāpī caṅgī likhdā e,* he does his copy well.

*oh kirkat caṅgā khēḍdī e,* she plays cricket well.

#### ADVERBS.

There is some difference between *āhō* and *hā*. *āhō*, *āh* and, less frequently, *hā*, are used in giving an affirmative answer to a question. *āhō*, but not *āh*, often means "well, go on, I am listening." *hā* is used to reply to one's name, while *hā te* means "yes, indeed, what else would you expect?" The following questions and answers between A and B will exemplify the usage.

A. *ṭur caleā ē?* B. *āhō* (or *āh*). A. are you off? B. yes.

A. *wāl karr barrē hō gaē nī?* B. *kī?* A. *wāl*. B. *āhō?*  
A. *karr barrē hō gaē nī?* B. *hō gaē nē kujjh kujjh*. A. has your hair got grey? B. what? A. your hair. B. well? A. has it got grey? B. somewhat.

A. *ōē Būṭeā!* B. *hā!* A. *Būṭā!* B. yes.

A. *mukkar geā e ukkā mukkā?* B. *hā tē*. A. has he refused altogether? B. yes, I should rather think he has.

A long-drawn-out *hā* on two or three notes may mean "Oh, I see now. Is *that* the way of it?" In this case *āhō* would not be used.

## THE VERB.

### THE INFINITIVE.

The uses of the infinitive are complicated. Its flexibility is one of the characteristic features of Panjabi.

- (i) As a noun. When so used it may be nominative to a verb, governed by a verb, or governed by a preposition. Whether it is nominative or objective it may itself govern an object. In this case it generally agrees in gender and number with its object, and if it is nominative the verb to which it is nominative also agrees in gender and number. If the object is governed by the preposition *nā*, the infinitive does not agree with it, but remains in the nominative singular. When the infinitive has no object it retains the form of the nominative singular.

The prepositional form of the infinitive is found by adding *n* to the root if it ends in a vowel (or a vowel followed by *h*), *n* if it ends in *r*, *ṛ*, *rh*, *ṛh*, and *-an* if it ends in any other consonant.

- (a) simple nominative or objective, infinitive in agreement with its object.

<i>nahanā cangā we</i>	it is good to wash oneself.
<i>ēs rāh auṇā jāṇā baṛā hundā</i>	there is much coming and going
<i>e</i>	on this road.
<i>lainā dēṇā</i>	dealings.
<i>maī apṇā lainā lelleā e</i>	I have taken what I had to take.
<i>hun ōs muṇḍē paṛhnā chaḍḍ</i>	now that boy has given up
<i>dittā e</i>	reading.
<i>cōrī karnī māṛī e</i>	it is wrong to steal.
<i>gā cōṇī bhull geā</i>	he forgot to milk the cow.
<i>kaṇakā gāhṇīā raiḥ geiā</i>	it remains to thresh the wheat.

- (b) governed by preposition. Sometimes the preposition is understood. This is specially the case with preposi-



tions expressing cause or reason, such as *nū*, *wāstē*, *lai*.

<i>ōh mērē aun tō paihlū mōeā</i>	he died before I came.
<i>gaḍḍā jān nū teār ai</i>	the cart is ready to go.
<i>puchhaṇ gicchaṇ dī lōṛ nehī</i>	there is no need to enquire.
<i>asī khlōṇ jōgē nehī</i>	we are not able to stand (live, etc.).
<i>maī kamm karn geā</i>	I went to work.
<i>bhrā ḍhaggā wēocan geā</i>	my brother went to sell a bullock.
<i>ōh wēkkhaṇ āeā</i>	he came to look.
<i>ōh mārṇ geā, sagō mār khāṇ</i>	he went to beat but began to be
<i>laggā</i>	beaten.
<i>maī puchhaṇ puchhaṇ kardā</i>	I was on the point of asking, I
<i>sā</i>	wished to ask.

It will be noticed that the above uses correspond in great measure to the Latin gerund and gerundive.

The infinitive in agreement often expresses purpose. It may be in tense.

<i>maī gālā cugṇā chadḍ dittiā</i>	I left the cows to graze.
<i>sāṇ</i>	
<i>sunyārē apṇī dhī paṛhṇī pāī</i>	the goldsmith has sent his girl to
	read.
<i>phatūhiā dhōṇā dittiā sū</i>	he gave the waistcoats to be
	washed.
<i>manjī unṇī or unāṇī ditti nē</i>	they gave the bed to be woven.
<i>patlūn sukkṇī pāī</i>	he put out the trousers to dry.

There is a usage with the verb *pāṇā* which does not appear to come under the rule, it differs from that of the last examples.

<i>chimbē kamizā sūkkṇē pāīā</i>	the washerman put out the shirts
	to dry.
<i>jhiggā sukkṇē pāeā sājē?</i>	did you put out the shirt (native)
	to dry?

Here it will be seen that the form *sukkṇē* does not vary. It is peculiar inasmuch as a form in *-nē* does not occur in the singular in the normal inflection of the infinitive.

The verb *laggnā* governs the infinitive in the prepositional.  
*ōh kadō partān laggā* when will he ever give or take  
 it back ?

*kurī rōn laggī* the girl began to cry.

(c) with some word signifying advisable, necessary, etc.

This is merely a variation of (a). *cāhīdā e* (the organic passive of *cāhnā*, wish) is used with the sense of it is advisable or desirable or one ought; *paiṇā*, to lie, with the infinitive means, have to, it will be necessary to; and *hōṇā*, be, become, with an infinitive has practically the same sense. These verbs agree in number and gender with the infinitive which is nominative to them, that in turn being attracted into the number and gender of the noun, if any, which is governed by it, unless the word *nū* governs the noun. in which case the infinitive remains in the nominative singular masculine, this being the form which it assumes also when there is no noun.

*kitābā paṛhnīā cāhīdīā nē*

one ought to read books.

*ēhnā kitābā nū paṛhnā*

one ought to read these books.

*cāhīdā e.*

*bagghī jōṇī pawēdī*

you will have to harness the  
 trap.

*khāṇā paiē gā*

it will be necessary to eat.

*maḷāī lāhṇī wē*

the cream has to be taken off.

*bhaḷkē pīhāī dēṇī hōwēdī*

to-morrow one will have to  
 give the price of grinding.

(d) with prepositional inflection to indicate ability. The infinitive is used in the prepositional case, even when nominative, to indicate ability. This use is common only in negative sentences. When found in affirmative sentences the affirmation is generally in close connection with a negation. This infinitive may govern an object, and in that case it will, though remaining unchanged itself, attract the verb to which it is nominative, into the number and gender of its object

except, of course, when *nū* interposes, and breaks the concord.

*mērē kōḷō khlōṇ nehī hundā* I cannot stand.

*ṭurn te hundā e par ēḍḍī paṇḍ nehī cukkaṇ hundī*, I can walk, but I cannot lift so heavy a load. (This probably in reply to a question "can't you walk?")

*bhaḷkē miṭṭī nehī puṭṭaṇ hōwēdī*, to-morrow one will not be able to dig earth (but *puṭṭnī hōwēdī* would mean will not *have* to dig earth).

*ēḍḍiā aukhiā kitābā muṇḍē kōḷō nehī paṛhn hōṇ laggiā*, the boy will not be able to read such difficult books.

*dēh rāt caukīdārī nehī karn hundī*, one cannot watch day and night.

(e) The infinitive is often used as an imperative. When so used it agrees with its object if there is any.

*aiñ nehī karnā*

do not act thus.

*rōṭī mērī lai auṇī*

bring my food.

*gāiā ēthhō kaḍḍhṇiā*

turn out the cows from here.

(f) The infinitive is used with the agent case of nouns and pronouns to express the idea of to have to, to intend to. In this case the rule for the agreement of the infinitive is exactly the same as the rule for the agreement of the past participle in the agent construction of transitive verbs. This use of the infinitive is extended to all verbs, transitive and intransitive, the latter, however, not being able to take an object.

*kitthē jāṇā nē? ōhnā shaihr*

where have they to go? they

*jāṇā e*

have to go to the city.

*ōs nehī paṛhnā*

he will not read.

*tū muṛnā nehī?*

will you not desist?

*pishā te sāreā partṇā e*

all have to turn back.

*maī ōsdē rupayyē dēṇē nē*

I have to give him money.

*rōṭī ajē khāṇī jē?*

have you still to have your food?

*ḍhaggē kitthē lai jāṇē nī?*

where have you to take away the bullocks?



<b>ciṭṭhiā khōlniā sāṇē</b>	they had to open the letters.
<b>mai ōhnā dōhā nū wāḷkē partā</b>	I had to turn them both and
<b>leauṇā sī</b>	bring them back.

(g) When the nominative is a purely involuntary agent, and no intention is attributed to it, the construction (f) is often changed for one in which the infinitive and finite verb agree with the nominative. This construction is found only with intransitive verbs

<b>gāiā wall te hōṇiā ī nehī</b>	the cows will not get well.
<b>es tarhā bamār hōṇē nē</b>	in this way they will get ill.
<b>ōh ghōṛiā wigaṛ zarūr jāniā nē.</b>	those mares are sure to be spoiled.
<b>ṭōē te kharāb hōṇē ī hoē</b>	the holes are bound to be bad.

The difference between the two usages may be seen in the following :—

**caūh jāṇē saṇā e**, four men intend to or are going to sleep.  
**cār jāṇē saṇē nē** four men will be sleeping here (a calculation as to how many men can be got into the space).

<b>mērī manjī wī jāṇī e</b>	my bed too is to go.	[etc.]
<b>mēriā bhainā wī jānā e</b>	my sisters are to go, intend to go,	
<b>ēhnā cūhiā mūṇā nehī</b>	these mice <i>will</i> not desist.	
<b>ēh cūhiā suddharniā nehī,</b>	these mice will not become good.	

(Here the mice are treated as acting without volition.)

With the verbs **auṇā**, come, and **jāṇā**, go, the infinitive is often attracted into agreement with some noun which is object to a conjunctive participle and has therefore no connection with the infinitive which it attracts.

<b>tū karchiā chaḍḍkē auṇiā</b>	come after leaving the spoons.
<b>mai ṭiṇḍā cukākē jāniā nē</b>	I have to go after having helped someone to lift the earthen pots.

In the first sentence we should expect **auṇā**, and in the second **jāṇā**.

-wāḷā.

This is perhaps a convenient place for a note on -wāḷā. **wāḷā** may be added to any noun with the meaning of "connected with",

“possessing” or “belonging to”; thus we have *majjhāwālā*, buffalo man, *ghōrē wālā*, man with a horse, *billī akkh wālā*, man with a cat-like eye. The noun with *wālā* is put in the prepositional case.

Unlike Urdu, Panjabi makes a clear distinction between singular and plural in the words to which *-wālā* is attached. Thus *trērā wālī kandh*, a wall with cracks: *trēr wālī kandh*, a wall with a crack: *ciṭṭeā challeā wālā*, someone with white rings: *ciṭṭē challē wālā*, someone with a white ring.

The word *rōṭī wālā*, bread-man, is a word imported from Urdu for the benefit of Europeans. It ought really to be *rōṭiā wālā*.

*-wālā* may be added to the genitive of pronouns and the prep. case of nouns to mean “having connection with” as distinguished from “belonging to.” Thus *mērī wadhri*, my thong, but *mērē-wālī wadhri*, the thong which I had in my hand or which was formerly mine (but now perhaps is yours). *camraṅ dā saṇḍhā*, the buffalo of the tanner, but *camraṅ wālā saṇḍhā*, the buffalo which has some connection with the tanner, perhaps was his and was sold by him. See Appendix.

*Exceptions.*—Pronouns in the third sing. may. and in the third plur. must, take the prep. case before *wālā*. See Appendix.

Care must be taken never to use *-wālā* for the English ‘one’ after an adjective. The red one or the white one must be represented simply by *sūhā* or *baggā* and not by the use of *-wālā*.

When *wālā* is used with an adjective a noun is understood. Thus if one were speaking of two boys wearing shirts one might say: *ikkī dā kālā jhiggā sī te ikk dā ciṭṭā*; *ciṭṭē wālā tur geā*, *te kālē wālā ajē ēthē ī e*, one had a black shirt and one a white, the one with the white (shirt) has gone away, the one with the black shirt is still here. *ciṭṭē wālā* could never mean the white one. Similarly in speaking of girls and boys with buffaloes, *būrī wālā* would mean the boy with the grey buffalo, *būrī wālī* the girl with the grey buffalo.

*-wālā* never takes the accent. The accent of *ghōrēā wālā* is on *ō*, of *nakhēranwālā*, one who separates, on *ē*, of *wēkkhaṇwālā*, women who are looking, on *ē*: in no case does it fall on any part of *wālā*.



## PAST PARTICIPLE.

As explained in the Accidence, when *hoeā*, the past participle of *hōṇā*, is added to the past participle of a verb a state is indicated, and if the verb is transitive the state is passive.

*riddhē hoē caul*

cooked rice.

*tusā Khushāb dīṭhā hoeā e*

have you seen Khushab? (is Khushab in the state of having been seen by you?)

The *hoeā* is sometimes omitted as *baīṭhā baīṭhā saṁ rehā*, while seated he fell asleep.

The past participle may be used as a noun:—

*phāthā sabbh kujjh kardā e*, one entangled will do anything.

An exception to the passive use is found in the phrases *parheā hoeā* and *sikkheā hoeā* which may mean both having studied or learned and having been studied or learned.

*ōh Fārsī parheā hoeā e* he is one who has studied Persian.

*ōs Fārsī parhī hoī e* he has studied Persian.

When the past participle is used in apposition to an object it agrees with the object unless when *nū* intervenes, in which case it remains masculine, singular, or, rarely, takes the ending *-eā*. (See also note on *-eā* at the end of the noun cases.)

*maī ikk muṇḍā moeā hoeā* I saw a boy dead.

*dīṭhā*

*ōh nū peā hoeā chaddeā* he left him lying.

*baiṭhā*, sit. *khōṇā*, stand, sometimes take the ending in *-eā*, but with other verbs it is rare in this connection.

*jē tū kuṛī nū baiṭheā jā* if you see the girl sitting or  
*khōṭeā wēkhē* standing.

## CONJUNCTIVE PARTICIPLE.

This generally has the meaning of having done something, but it often has a present signification and very frequently is used as an adverb.

*kard pharākē jā*

having handed the knife go.



**bhajjkē jā, nālē sōc samajhkē** go running, moreover speak  
**gall karī** thoughtfully and understandingly.

**wāzā (awāzā) mār mārkkē gal** my throat has burst through  
**pātgeā** calling out.

**bhaṅgākē wēhndā e** he looks squintingly.

**jāṅkē**, knowingly : **hōsh karkē**, carefully : **bacākē**, carefully (savingly).

This participle generally refers to the nominative of a sentence, but other uses are found, as—

**mēñī wēkhkē gussā āeā** I got angry on seeing it (anger came to me).

**jīwī māṛī karkē paī hoī e** the land, being considered bad, is lying idle.

When a verb is repeated to indicate continuance or when two verbs having a single idea are used together, the ending **-kē** is attached only to the second : see **mār mārkkē** above.

**khā pīkē** having eaten and drunk.

For phrases like **maī kitābā chadḍkē jāñiā nē** or **aunīā nē**, see under Infinitive, p. 372.

When the conjunctive participle of a verb is joined to a verb of motion or one meaning to send, it is common to omit the ending **-kē** or with the simple imperat. sing. of **aunā**, come, to substitute **-e** for **-kē**. The two verbs thus connected express practically a single idea which is very often somewhat different from the idea which would be expressed if the ending **-kē** were retained :—**dass jāṇa**, tell and go ; **dē jāṇā**, give and go ; **uṭṭh khlōṇā**, get up and stand ; **uṭṭh nassṇā**, get up and run away ; **uṭṭhe ā**, get up and come ; **wēkhe ā**, look and come ; **dē aunā**, give and come. In all these there is a special nuance of meaning not found in the fuller form, but very difficult to put into words. Thus **ōh uṭṭh naṭṭhā**, is 'he was up and off' : **uṭṭhkē naṭṭhā** (or **nass geā**) he got up and ran away. Sometimes the meaning is considerably changed.

**maī paulī dē tōrī**, I sent four annas (by someone) ; **paulī dēkē**

tōrnā, to give four annas to someone and send him. ākhghallnā, to send a message, ākhkē ghallnā, tell someone and send him.

This use must be clearly distinguished from that of intensive compound verbs (see compound verbs in the Accidence, p. 332). In the latter case the second verb entirely gives up its own meaning and serves merely to emphasise the meaning of the first verb.

### PRESENT CONDITIONAL TENSE.

This tense is used much more than in English. It is often found instead of the present tense in the case of proverbs or sayings of a proverbial nature. also in statements of two parallel occurrences, e.g.—

Rabb diā Rabb jānē God (alone) knows God's affairs, i.e., God alone knows.

Barī mauj hōī, maī peā puttā, to ōh kōlō peā dakkē. There was a great joke, I was digging and he was hindering me.

When one verb is contingent on another in the way of advisability, duty, desire, necessity, command, condition, result, the contingent verb is generally put in the present conditional, e.g.—

mērā rūh nehī kardā sī pāī adhwātē khlō jā, my spirit did not desire (I did not wish) that I should stand still half way.

tū khlō jā maī bhajjkē wēkh āwā      you stand here, I will run and see.

bēbbē āhndī e paī tur jāē      mother says he is to go away.

nishaṅg lagā jā, jē jān dē tē      by all means go if he lets you.

Similarly questions about a course of action to be pursued, action advisable or the reverse, necessary or permitted, dependent on the will of another or doubtful, naturally have their verbs in this tense.

maī jā, shall I go? ōh jāē, may he or shall he go? asī kī kariyē, what shall we do?

This tense is also used for blessings and curses, e.g., marē mayest thou die, pīṛ pawī mayest thou have pain.

Rabb tērā bhalā karē

God bless you.

waddā din mubārak hōwē

a happy Christmas.

For conditional clauses see under Past Conditional, p. 377.



## PRESENT TENSE.

The auxiliary is never omitted in this tense except in negative sentences, though it is frequently uttered very rapidly. In the first person singular the auxiliary is often merely a nasalising of the vowel, e.g., *maī āhnnā* or *āhnnā wā*, I say, *asī āhnnēā*, we say.

In negative sentences there are two forms: (i) the ordinary form with the negative particle prefixed, in which case the auxiliary is always inserted. (ii) the present participle without the auxiliary. This latter form is more usual, e.g.—

*maī nehī karnā wā*, but more commonly *maī nehī kardā*, I do not or will not do it.

The present tense is sometimes used for greater vividness in relating past events, though this is not very common. It is also, and very commonly, used for the future to indicate immediate action; e.g., in past narrative, *maī ēddharō lagā aunnā wā*, *tē ōh ōddharō bhajjā lagā jāndā e*, I was coming from this direction and he was running along in that direction.

We also have *āh wēkhā*, *hunē ōh nū kaḍḍh dēnnā wā*, look, I will turn him out at once. This tense sometimes expresses will or intention, as *tusī ēh tarjumā nehī wēkhdē?* will you not look at this translation?

## IMPERFECT.

This tense indicates continuance or sometimes habit in the past. The auxiliary must never be omitted even in negative clauses. In negative clauses the auxiliary may precede the present participle, e.g., *ōh nehī puttḍā sī* or *ōh nehī sī puttḍā*, he was not digging.

## PAST CONDITIONAL.

This tense is used in the protasis and apodosis of conditional sentences, i.e., in the clause containing the word “if” or some similar word and also in that containing result. It implies that the condition stated has not been fulfilled.

## CONDITIONAL SENTENCES.

The following sentences will explain the method of expressing conditions with different tenses.



- (1) *jē ōh kamm mukāē maī dihārī dēāgā*, if he finishes the work I will give him a day's wages.

For vividness we may have *ōs mukāeā*, instead of *ōh mukāē* past indefinite.

- (2) *jē ōh kamm mukāndā e maī dihārī dēāgā*, if he is finishing the work I shall give him; etc.

- (3) *je ōh mukāndā maī ōhnū dēndā*, if he had finished I should have given him. *jē ōhdī bēbbē wēhndī tā rinj bundī*, if his mother saw him she would be displeased.

It will be seen that the past conditional is used for two different tenses in English, corresponding to saw and had seen. The correct meaning is gathered from the context. The compound tense, pluperfect conditional, is rarely used especially in the apodosis. We do not generally hear such phrases as *jē ōh geā hundā*, if he had gone; *maī zarūr nāl geā hundā*, I should certainly have gone with him, would not be heard in the apodosis. This should be *maī zarūr jāndā*. The compound tense, if used, should be confined to the protasis.

The other form of the past conditional may be employed.

*jē ōh āwēā caṅgī gall* if he had come it would have  
*hōwē ā* been a good thing.

- (4) *jē ōh kardāsītā mukā* if he was doing it he will  
*wī laēgā* finish it.

- (5) *jē kadē rassī waṭṭdē* if you should ever be plaiting  
*hōwō menū dassēō* a rope tell me.

Sometimes the condition is only implied, e.g., *kadē wēhndeō*, if you would only some time look, *āhō, geā te tā*, yes, if he goes, then—(then you may talk, or then we shall see, etc.). See also pp 380, 1.

*-ō forms in the Past Conditional and Indicative.*

The following paradigms will indicate these forms. In the past conditional *-ā* is changed to *-ō* for the 2nd person mas. sing., *-iō* for fem. sing., *-eō* for masc. pl. and *-iō* for fem. pl. In the past indicative of transitive verbs the ending *-eā* is changed to *-eō, iō, eō, -iō* respectively, the sing. being the same as the pl.,

but with different pronominal affixes. If the past indic. ends in -ā (but not -eā) the endings become -ō, -īō, -eō, īō. In intransitive verbs -eā changes to -eō, -īō, -eō, -īō; and -ā (not eā) to -ō, -īō, -eō, īō. If in any of the above cases the ending -eā has the accent on -ē it is treated like the ending -ā, not -eā.

Past Conditional *oukkṇā*, lift.

Person.	Singular.	Plural.
Second	.. <i>cukkdō</i> , fem. <i>cukkdīō</i> .	<i>cukkdēō</i> , fem. <i>cukkdīō</i> .
Third	.. <i>cukkdō</i> (ī, jē, sū, nē). fem. <i>cukkdīō</i> (ī, etc.).	<i>cukkdēō</i> (nī, jē, sū, nē), fem. <i>cukkdīō</i> (nī, etc.).

Past Indicative, transitive verb.

Here number and gender apply to agreement with the object.

*oukkṇā*, lift : *karnā*, do.

Person.	Singular object.	Plural object.
Second	.. <i>cukkeō</i> ī, jē : fem., <i>cukkiō</i> ī, jē.	<i>cukkeō</i> nī, jē : fem., <i>cukkiō</i> nī, jē.
Third	.. <i>cukkeō</i> sū, nē : fem., <i>cukkiō</i> sū, nē.	<i>cukkeō</i> sū, nē : fem., <i>cukkiō</i> sū, nē.
Second	.. <i>kitō</i> ī, jē : fem., <i>kitiō</i> ī, jē.	<i>kiteō</i> nī, jē : fem., <i>kitiō</i> nī, jē.
Third	.. <i>kitō</i> sū, nē : fem., <i>kitiō</i> sū, nē.	<i>kiteō</i> sū, nē : fem., <i>kitiō</i> sū, nē.

(Intransitive Verb.)

Second	.. <i>geō</i> , fem. <i>geiō</i> .	<i>geō</i> , fem. <i>geiō</i> .
Third	.. <i>geō</i> (ī, jē, sū, nē), fem. <i>geiō</i> (ī, etc.).	<i>geō</i> (nī, jē, sū, nē), fem. <i>geiō</i> (nī, etc.).
Second	.. <i>ṭureō</i> , fem. <i>ṭuriō</i> .	<i>ṭureō</i> , fem. <i>ṭuriō</i> .
Third	.. <i>ṭureō</i> (ī, jē, sū, nē), fem. <i>ṭuriō</i> (ī, etc.).	<i>ṭureō</i> (nī, jē, sū, nē), fem. <i>ṭuriō</i> (nī, etc.).

On these forms a few notes are necessary. They are essentially conditional. In the past cond. they emphasise the conditional nature of the sentence, and in the past indicative they usually import the idea of a strong condition. Hence

these forms are specially suited to threats. The condition expressed by this past indic. is always future. In the past cond. of all verbs and the past indic. of intrans. verbs the pronouns which are nominative to the verb may be expressed. In the past of the trans. verbs it is incorrect to express them; they are always expressed by means of pronominal affixes. In the 3rd sing. of the past cond. the form in -ō always has a pronominal suffix as object, and may not be used without it.

jē patā laggdō ī, te dā nā khāndīō, if you had known, you (fem.) would not have been tricked.

jē bēbbē thākdīō sū, te nā russdā, if his mother had stopped him, he would not have taken a huff.

jē khiskeō, makkū thappūgā, if you run away, I'll jump on you (slang).

jē dātrī bhannīō ī, if thou breakest the sickle: jē dātrīā bhannīō nī, if thou breakest the sickles: by changing the last word in both sentences to je, we get if 'you' break, etc.

Sometimes we find this ending in the past indic. when no condition is implied. In this case the verbs denote past time. This is most common in 3rd person transitive and 2nd person intransitive.

kī bhārā dittōs, what fare did he give?

muṛ cōkhā bāllaṇ sārēō nē, afterwards they burned a lot of firewood.

As these constructions are difficult it will perhaps be well to give an example of each possible case.

#### PAST CONDITIONAL.

jē tū waṭṭā cukkdō	if thou hadst lifted the stone.
jē tū waṭṭā cukkdīō	if thou (fem.) hadst lifted the stone.
jē jaṇā ghalldō ī (or jē)	if the man had sent thee (or you).
jē jaṇā ghalldō sū	if the man had sent him or her.
jē jaṇā ghalldō jē	if the man had sent you.
jē jaṇā ghalldō nē	if the man had sent them.
jē kuṛī ghalldīō ī (jē, sū, nē)	if the girl had sent thee (you, him or her, them).



jē janē ghalldēō nī (jē, sū, nē)	if the men had sent thee (you, him or her, them).
jē kuṛiā ghalldiō nī, etc.	if the girls had sent thee, etc.

## PAST INDICATIVE.

Kyūn geō	why didst thou go ?
jē waṭṭā cukkeō ī	if thou liftest the stone.
jē waṭṭā cukkeō jē	if you lift the stone.
jē waṭṭē cukkeō nī	if thou liftest the stones.
jē waṭṭē cukkeō jē	if you lift the stones.
jē kuṛī cukkiō ī (or jē)	if thou liftest (or you lift) the girl.
jē kuṛiā cukkiō nī (jē)	if thou liftest the girl (you lift).
jē waṭṭā cukkeō sū	if he (or she) lifts the stone.
jē waṭṭā cukkeō nē	if they lift the stone.
jē waṭṭē cukkeō sū (nē)	if he (she) lifts the stones (they lift).
jē kuṛī cukkiō sū or nē	if he (she) lifts or they lift the girl.
jē kuṛiā cukkiō sū or nē	if he (she) lifts or they lift the girls.
jē geō, jē geō	if thou goest, if you go.
jē geiō, jē geiō	if thou (fem.) goest, if you (f.) go.
jē nāl ṭureō ī or sū	if he goes with thee or him (her).
jē nāl ṭureō jē or nē	if he goes with you or them.
jē nāl ṭuriō ī or sū	if she goes with thee or him (her).
jē nāl ṭuriō jē or nē	if she goes with you or them.
jē nāl ṭureō nī or jē	if they go with thee or you.
jē nāl ṭurēō sū or nē	if they go with him (her) or them.
jē nāl ṭuriō nī or jē	if they (fem.) go with thee or you.
jē nāl ṭuriō sū or nē	if they (fem.) go with him (her) or them.
bhrā geō ī ?	did thy brother go ?
kī kītō ī ?	what didst thou do ?
gal ē hoīo je.	I tell you, the matter happened thus.

## PAST, PERFECT AND PLUPERFECT TENSES.

These do not call for much comment.

The past is often used for the sake of vividness in conditional clauses and may have a future sense.

jē ōs wēkh leā, te maī bajjh if he saw, I shall be imprisoned.  
geā.

jē te ā geā, maī bac geā if he really comes, I shall be saved.

The pluperfect is usually used without special differentiation between it and the simple past. It is very commonly used for the past.

maī kujjh nehī ākheā sī I said nothing.

A distinction is however not at all rare, e.g.—

kitthē geā where has he gone ?

kitthē geā sī where did he go ?

Some verbs are used in the past tense when we might expect the present. Such are baihnā, sit; khlōnā, stand; saūnā, sleep. The fact is these words really mean seat oneself, rise up, go to sleep. Therefore we have: baiṭhā e, he is sitting, i.e., seated; baihndā e, is in the act of seating himself; khlōtā, standing; khlōndā, in the act of rising; suttā, sleeping, i.e., asleep; saundā, going to sleep.

Similarly care must be exercised with laggna. Thus pālā laggdā e means that in certain circumstances one feel cold, or one is now beginning to feel cold, but pālā laggā e, I feel cold (now). So bhukkh or treh laggdī e means 'in the circumstances indicated one feels hunger or thirst,' whereas bhukkh laggī e is 'I am hungry,' and so on.

## IMPERATIVE.

The imperative is used to express commands, requests, blessings and curses.

The infinitive is often used instead of the imperative to express commands and requests.

khush rauh

mayest thou be happy.

jiūndā rauh

live long.

**aīñ nā dāhñā** do not place it thus (i.e., place the bed chair, etc.).

## CAUSATIVE VERBS.

It is worth noticing that the causative form of a verb has often a meaning which differs considerably from that of a mere causative. Thus **suñāñā**, cause to hear, means simply to relate; **phañāñā**, cause to seize, means to hand something to someone; **pañāñā**, cause to read, means to teach, **bulāñā** means both to cause to say and to call, and **akhwāñā** to be called and also to cause to say. See further below.

<b>ōh nū bulā</b>	call him.
<b>ōhdē kōlō ṛ bulā</b>	get him to say the letter ṛ.
<b>ōh Kammō akhwāñdi ē</b>	she is called Kammo.
<b>Kammō kōlō ēh gall akhwā</b>	get Kammo to say this.

Sometimes a causative verb has the meaning of *help* to do so-and-so.

**mēñū, bhrā, manjī kaḍhā**, brother, help me out with the bed.  
**bhaiñ, mēñū ēh carkhā dharā**, sister, help me to put this spinning wheel there.

Frequently, if the contrary is not expressed, a causative verb implies that the nominative of the sentence is the object direct or indirect of the action of the verb, thus **beiztī karnī**, insult; **beiztī karāñī**, permit oneself to be insulted: **luṭṭñā**, rob; **luṭāñā**, let oneself be robbed, i.e. distribute alms, etc.

Sometimes when we should expect the causative of a verb to be used, we find that some other verb is used instead, either an ordinary transitive verb or the causative of some other verb. Thus **sāh laiñā** means to take breath, but to give an animal or burdened man a rest by letting him stop for a bit is **sāh duāñā** (the causative of **dēñā**, give), and if one carries a man's load for a time, the verb used is **sāh kaḍhāñā**, to let him get a breath.

Again **dā khāñā** is be tricked, but to trick another is **dā lāñā**: **dhōkhā khāñā** is to be deceived and **dhōkhā dēñā**, to deceive.

With reference to the meaning of causal verbs it is worth noting that while the causal of an intrans. verb means to cause



to perform the action indicated by the simple verb, that of a trans. verb means to cause the action to be performed. Thus we have *bhajṇā*, run, *bhajāṇā*, cause to run : *ṭurnā*, walk, *ṭōrnā*, cause to walk : *khēḍṇā*, play, *khidāṇā*, cause to play ; and on the other hand *cukṇā*, lift. *cukāṇā*, cause to be lifted : *dēṇā*, give, *duāṇā*, cause to be given : *chaḍḍṇā*, leave, *chuḍāṇā*, cause to be left. It follows that a double causal, i.e., the causal of a causal, always has the second signification, for the causal of which it is a causal is transitive. Another result is that while we can express in Panjabi “ make a man run or walk or sit or stand,” we cannot directly say “ make him give or throw or cut.” For “ I will *make* him give four annas ” we have to say *ōh de kōḷō paṭī duāṅgā*, I will cause it to be given by him. “ I will force him to look ” is *maī ōhnū majbūr karāṅgā paī wēkhē*, i.e., I will force him that he may see. *ōhnū wikhāṅgā* would be merely “ I will show him.” But “ I will compel him to enter ” may be directly expressed *ōhnū zōrī wārāṅgā*. A few verbs are either exceptions to this rule or have both significations :—

*saddṇā*, call,

*ākḥṇā*, say.

*bōḷṇā*, speak or ring (of coin),

*kūṇā*, speak,

*paṛḥṇā*, read.

*sikkḥṇā*, learn.

*sadāṇā*, be named.

*akḥwāṇā*, be named or cause to be said. [cause to ring.

*bulāṇā*, call, cause to be said,

*kuāṇā*, call. [be read.

*paṛhāṇā*, cause to read or to

*sikhāṇā*, cause to learn or to be learned. [pierce.

*cubbhṇā*, pierce (thorn, etc.), *cōbhṇā*, *cubhāṇā*, cause to

The meanings given on p. 306 ‘ cause to raise,’ ‘ drink,’ ‘ give,’ ‘ put,’ are correct for ordinary purposes, but as has been explained above, the meanings should, strictly speaking, be ‘ cause to be raised,’ ‘ to be drunk,’ ‘ to be given,’ ‘ to be put.’

### COMPOUND VERBS.

#### *Completeness or Intensity.*

Europeans employ compounds to excess. They are uncommon in interrogative sentences, and rare in negative ones. If used in interrogative sentences it definitely implies *completion*.

To express completeness or intensity five verbs are used, joined to the roots of other verbs, **chaḍḍṇā**, leave: **dēṇā**, give: **lainā**, take: **suṭṭṇā**, throw: **jāṇā**, go. The first four are almost invariably used with transitive and the last with intransitive verbs. (See note on **jāṇā** at end of Accidence, p. 337.) **Suṭṭṇā** is the least used of the five. Sometimes one hears one of the first four with an intrans. verb, as **bōl chaḍḍeā**, **bōl dittā**, spoke: **raih leā**, remained. In such cases the verb is considered trans. **ōs raih leā**, he or she remained.

With the word **chaḍḍṇā** in composition (often pronounced **charṇa**, **sarna**, **sharnā**) there is just a soupçon of carelessness or casualness. For this reason in solemn speech, in prayer or in reference to things usually spoken of with reverence, it is often better to use another verb. Thus **maī Kurān paṛh chaḍḍeā**, I have read the Qur'ān, is slightly more casual than **paṛh leā**. In addressing God, to translate 'Thou hast told us (in Thy Word)' by **ākḥ chaḍḍeā**, would suggest flippancy.

When, in speaking of doing something *for* someone, the verb **dēṇā** is used in composition with another, the idea of 'for' is generally rendered by **nū**, as with the direct object, e.g., **maī tenū huṇē pakā dēnnā**, I will cook it for you at once. **pakā chaḍḍṇā** would require **tērē wāstē**. **ōh mēnū baṇā dēgā**, he will make it for me.

**lainā** has two uses—

(i) With the simple idea of completion or intensity as above it is used with many transitive and one or two intransitive verbs. In this sense there is a contrast with **dēṇā**. **Lainā**, meaning take, rather suggests that the action has a special connection with, or is for the benefit of, the agent; **dēṇā**, meaning give, rather passes on the action to someone else. It is therefore natural to say **wēkh lai**, look: **kuā lai sū**, call him: **mall lai**, take possession of: and on the other hand **chaḍḍ dē**, leave off: **ghall dē**, send: **piā dē**, give to drink. Intransitive verbs used in this way are **nahā lainā**, wash oneself: **khēḍ lainā**, play. This distinction must not be pressed too far.



(ii) To express the idea of getting something over in order to do something else. When *lainā* has this meaning almost any verb, transitive or intransitive, may be compounded with it. With intransitive verbs, however, it is not very commonly used in the past indic. and pluperfect tenses.

*ōh nū aun dē*, let him come : *ōh nū ā lain dē*, first let him come (and then we shall do so-and-so).

*ōh mar laiē*, let him die first (and then we shall see).

*mukkaṇ dē* is simply "let it finish," but *mukk lain dē*, let it finish first (and then do so-and-so).

The verbs *aunā*, come, and *ṭurnā*, go, have a peculiar construction with *cāhnā* to express the idea that someone or something is just about to come or go. The participle of *aunā* or *ṭurnā* is used with the required tense of *cāhnā* and agrees with its nominative in number and gender. This construction is found with only those tenses of *cāhnā* which are formed from the present participle.

*gaḍḍi ṭurī cāhndī e*, the train is just about to start.

*hun āē cāhndē hōṅgē*, now they will be about to come, they must be coming now.

*karnā* with a repeated infinitive in the prepositional case, gives the idea of wishing to do something and yet hesitating about it.

*maī cirokṇā pucchaṇ pucchaṇ kardā rehā*, for a long time I have wished to ask.

#### USES OF *calṇā*.

(i) Accompany : *mērenālcal*, accompany me.

(ii) Start .. *cal, āeā ũ*, start off, I am coming.  
*cal pher*, start off then.  
*kadō cale sao*, when did you start ?

(iii) With roots of verbs to express "almost" or "about to," see Grammar, p. 334.

*mukk caleā e*,

it is almost finished.

*mērā hatth lagg caleā sī*,

my hand was just about to touch it.



(iv) In negative sentences to express ability, Grammar. p. 386.

mēre koḷō nehī putṭeā caleā, I shall not be able to dig it.

(v) Like the English go or work (intrans.), go on, do its work, perform its functions, etc.

kamm caldā e, the work is going on (well).  
mashīn caldī e (nehī caldī), the machine is working (won't work).

dārū nehī caldā, the powder or medicine is not working, i.e., is not efficacious.

rupayyā caldā e, the rupee passes or circulates (i.e. is not bad).

ohdāmukadmā nehī lagā calaṇ, his case will not go on, he has no case.

paṭāke or goḷe nehī calde, the fire-works (special kinds) will not go off.

(vi) Cal, cal whai, calo, or calo jī often means "that's all right now," "there that's settled," etc.

USES OF painā (see also G. 397, 408, 409).

It expresses—

(1) The idea of actually doing a thing at the moment spoken of, G. 334, 335 : oh gōḍḍā e peā, oh peā gōḍḍā e (never gōḍḍā peā e), he is hoeing.

(2) Indifference (with the pres. subj.) : peī udīke, let her wait (I do not mind). (1) and (2) only with past part. peā.

(3) Beginning or suddenness bhakh painā, blaze up : akk painā, get tired of : ḍigg painā, fall : phull painā, blossom : miḷ painā, meet : raḷ painā, join oneself to, and many more.

(4) Necessity, to have to, must, G. 334 : otthe aṭakṇā pawīdā, you will have to wait there.

(5) Fall, in a wide sense of the word : raḷā painā, be adulterated : peā hoeā, fallen, lying (of ground) fallow : lammā painā, lie down : suttā peā, asleep : hence also with words for rain, drops of water, etc., dew, shadow, reflection (in water).

etc.), night, darkness, cold, famine : also of blows, abuse, and of instrument with which blows are administered, as stick, cane, shoe.

(6) Worry, annoy, attack : *mārn painā*, *ṭuṭṭke painā*, *hatthī painā*, all mean rush at or attack : *kuttā paidā e*, the dog attacks : *magar* or *picche painā*, follow annoyingly, not to cease following : *gaḷ painā*, harass, etc.

It expresses mental or physical feelings or conditions.

(7) Mental feelings : words for habit as *hīṭar gējh* or *ādat painī* : *saur* or *āhl painī*, be in a hurry : hence also with *sārā*, envy ; *jhass* or *caskā*, taste ; *rohb*, influence : of a person, *bhairā painā*, become ashamed : *saurā*, *kāhlā p.*, impatient, etc.

(8) Physical conditions : with words like *chāllā*, blister : *bakhōr*, cramp : *trāt*, *waṭṭ*, *pīr*, all meaning pain or kinds of pain : *phollā*, *ciṭṭā*, white ulcer in eye : *pānī*, water (in eyes) : *laūs*, *lās*, weal : *jhurī*, wrinkle : *pāk*, pus (in wound, etc.) ; *khurk*, itch : of person, *pīlā painā*, become pale.

(9) Happen, occur, with words for love, friendship, discord, noise, disturbance, loss. also hole, hollow, indentation, turn.

(10) Happen, occur, become, and meanings difficult to classify : *waḷā painā*, long way round : *pherā painā*, have to pay visit : *phaḷ* or *phull paine*, fruit or flowers be formed : *dalīlī painā*, argue, hesitate : *bhann painī*, become creased : *pīr palle nā painā*, not understand : *kurāhe painā*, go astray : *warhā painā*, get respite for year : *jādū painā*, be bewitched : *pete painā*, be responsible for : *wāh painā*, have to do with : *kamm painā*, work turn up : *tarīk painī*, date be appointed : *nazrī painā*, become visible : *pīngh painī*, rainbow be formed : *āgat painā*, name be struck off list of debtors : *kāṇṭh painī*, get warped : *wagār* (*phuṭṭ*) *painā* (-ī), discord, dispute occur : *moche paine*, short logs be cut up : *wagyār painī*, forced labour.

### *Ability and Inability.*

The idea of ability (or inability) can be expressed in five ways, thus for "I cannot thresh" we may have *maī nehī gāh sakdā* : *mērē kōḷṭh nehī gāheā jāndā* : *mērē kōḷṭh nehī*



**gāhīdā : mērē kōḷō nehī gāhṇ hundā : mērē kōḷō nehī gāheā calleā.**

Of these constructions only the first, with **sakṇā**, is common in affirmative sentences. The other four are generally employed in negative sentences or in interrogative sentences which are practically negative. Of the five the first and fourth are mentioned under compound verbs in the accidence. The second is the ordinary passive construction, the third is the organic passive construction (**-īdā**). The fifth is peculiar in that it is confined to the past tense. Its meaning, however, is future. The above sentence in the fifth case means "I'm not going to be able to thresh."

#### PARTS OF VERBS WITH UNUSUAL FORMS OR MEANINGS.

In the case of a few verbs only one part is found, or a particular meaning is found in only one part. Thus we have—

**leā** (pl. **leāo**), imperat. of **leauṇā**, bring, means hand it to me. No other part has this meaning.

**bhannā**, is found, as well as **bhajjā** (past part. of **bhajjṇā**), with the verbs **auṇā**, come, and **jāṇā**, go, as **ōh bhanni lagī jāndī sī**, she was running along.

**āndā** (**āndī**, **ānde**, **āndīā**), brought, is a past part.; the rest of the verb is not found. In some dialects a verb **āṇṇā**, bring, is heard, and Panjabi has **aṇwāṇā**, cause to be brought.

**lagā** with **auṇā** and **jāṇā** indicates that the action is actually taking place, as **janānīā lagīā jāndīā sāṇ**, the women were going along. It may be a past part of **lagṇā**, but no other part of **lagṇā** has this sense.

See **āhndā** and **wēhndā** in Appendix.

#### DIRECT AND INDIRECT SPEECH.

In Panjabi direct speech, *oratio recta*, is employed much more than in English. Indirect speech is little used.

I asked him why he would not obey, **maī ōhnū puccheā paī tū ākkhē kyū nehī laggdā**.

Direct speech is often found, when the idea of saying or thinking is only implied.



They were afraid of his taunting one of them, *ōhnā nū ɖar sī paī cētā sānū kisē nū mehnā nā dē*.

It should be noted that the English word 'if' in 'asked if,' 'wondered if,' 'know if' must not be translated by the ordinary word for 'if'; the word for 'that' must be used, *paī* or *ke*. Often, of course, the whole phrase must be changed.

Ask him if he will be able to come, *ōhnū pucchō paī tū ā sakēdā*.

I wonder if he will return, *khaure (khabre) partēdā ke nehī*.

### EUPHEMISMS.

A few interesting euphemisms are in common use.

*duddh saur geā*, the milk has turned sour (lit. has become good).

*dīwā waddā kar*, put out the lamp (lit. make it big).

*pagg* or *kapre wadhā*, take off your pagri or clothes (lit. increase).

*ōh pūrā hō geā e*, he has died (lit. he has become complete).

*dāne waddh gae*, the grain is finished (lit. increased).

*bāhrla, bāhr dī shai*, pig, boar (lit. outside thing).

### THE DAYS OF THE WEEK.

Sunday, *aitwār*.

Thursday, *jumerāt*.

Monday, *suār, somwār*.

Friday, *jumā*.

Tuesday, *maṅgal, maṅgalwār*. Saturday, *haftā, abbaḷ haftā*.

Wednesday, *buddh buddhwār* (Sabbath, sabbat).

Hindus use the following special words never used by Musal-mans :—

Thursday, *wir, wirwār*.

Friday, *sukkar, shukkar, sukkarwār, shukkarwār*.

Saturday, *saniccar, saniccarwār, chanicchar, chaniccharwār, chinchinwār*.

### THE MONTHS.

The English names, somewhat altered, are most commonly used, but villagers very often use the Hindu names.

*English Months.*

janwarī, farwarī, mārē (mārac), aprail, mai, jūn, julāī (jaulāī), agast, sitambar, aktūbar, nawambar, dasambar.

Here, as in the case of all words taken directly from English, people who know English attempt to approximate their pronunciation more closely to the English pronunciation.

*Hindu Names.*

wasākh	April—May.
jēṭh	May—June.
hār	June—July.
saun	July—August.
bhādrō	August—September.
assū	September—October.
kattē	October—November.
magghar	November—December.
pōh	December—January.
māh	January—February.
phaggaṇ	February—March.
cēttar	March—April.

The Hindu month usually begins about the 14th of the English month.

## RELATIONSHIPS.

peō, cāccā, bāp	father.
bēbbe, mā	mother.
dāddā	father's father.
dāddī	father's mother.
paṛdāddā	father of dāddā.
paṛdāddī	mother of dāddā.
nānnā	mother's father.
nānnī	mother's mother.
paṛnānnā	father of nānnā.
paṛnānnī	mother of nānnā.
bābbā	{ father's elder brother.
	{ father's father.
tāeā	father's elder brother.

tāi	wife of tēā.
cāccā	father's younger brother.
cāccī	wife of ditto.
phupphī	father's sister.
phupphaṛ	husband of phupphī.
māmmā	mother's brother.
māmmī	wife of māmmā.
māsī	mother's sister.
māsaṛ	husband of māsī.
dōhtrā	daughter's son.
dōhtrī	daughter's daughter.
paṛpōtrā	son of pōtrā.
paṛpōtrī	daughter of pōtrā.
bhatrīyā	brother's son.
bhatrī	brother's daughter.
sauhrā	father-in-law.
sass	mother-in-law.
patiauhrā, patrauhrā	father-in-law's brother.
patēhas	wife of patiauhrā.
dadiauhrā	father-in-law's father.
dadēhas	wife of dadiauhrā.
maliauhrā	mother-in-law's brother.
malēhas	wife of maliauhrā.
naniauhrā	mother-in-law's father.
nanēhas	wife of naniauhrā.
kuṛm	father of son (or daughter)-in-law.
kuṛmnī	mother of son (or daughter)-in-law.
bhrā	brother.
bhaiṇ	sister.
sālā	wife's brother.
sālihār, sālihāj	wife of sālā.
sālī	wife's sister.
bhaṇṭjā	sister's husband.
bhāhbī, bharjāi	brother's wife.
jēṭh	husband's elder brother.
jāṭhāṇī	wife of jēṭh.



jathuttar	son of jēth.
deōr	husband's younger brother.
darani	wife of deōr.
naṇān	husband's sister.
puttar	son.
dhi	daughter.
pōtrā	son's son.
pōtri	son's daughter.
bhaṇēwā, bhaṇēā	sister's son.
bhaṇēwī, bhaṇēī	sister's daughter.
juāl, jawātrā, majmān	son-in-law.
nūh	daughter-in-law.
bhatrīō juāl	brother's son-in-law.
bhatrīō nūh	brother's daughter-in-law.
bhaṇēweō juāl	sister's son-in-law.
bhaṇēweō nūh	sister's daughter-in-law.

## SPECIAL IDIOMS.

The following idioms will, it is believed, be found useful. They are intended merely as references, and the beginner will need to inquire about their usage. In some cases the words bear other meanings also. The list is of course not complete, but the idioms given will suggest others. As very many of them are connected with verbs, an alphabetical list of the verbs is given first.

*Verbs.*

The infinitive or other part of the verb is understood with each word. The gender is shown in every case as a guide to the agreement of the verb.

auṇā; come, used with various words as nom.; akkhīā, f. pl., have sore eyes: sabak, m., known a lesson: bōlī, f., or zabān, f., know a language; jawāb, m., know the answer: nafrat, f., feel disgust; krīc, f., feel physical disgust: sharm, f., feel shame: namōshī, f., feel humiliation: hōsh, f., come to one's senses: jī ūtā, vomit: yād, f., or cētā m., remember: jhappē, m. pl., have stoppage in ears: dhauṇē, m. pl.,

get white hair; gussā, m., feel anger; samajh, f., understand; nīndar, f., feel sleepy: ubāsī, f., yawn: hāssā, m., laugh: sufnā, m., dream: mūh, m., have sore mouth (horse, etc.): kamm, m., m., be useful.

baihnā, sit; wāz (awāz), m., become hoarse: saṅgh, m., become hoarse; maṇ (rupayyē) dā kī baiṭhā, what does it work out at per maund (or rupee): caul, m. pl., rice gets soft through overcooking: sunṭī, be circumcised: koṭhā, m. (etc.), house sinks down: naṭṭī, sit long in one place. baihnā is also used for beginning school life or a trade.

bahānā, seat: muṇḍē nū, send boy (to begin school-life, or some trade): sunṭī, circumcise: naṭṭī, keep sitting long, delay someone.

bhannā, break; ākar, f., stretch oneself.

bharnā, fill; muṭṭhīā, f. pl., shampoo: ghuṭṭ, m., swallow mouthful (of liquid): nuksān, m., recover loss from someone: kaprē, m. pl., clothes get covered (with mud).

carhnā, climb; karz, m., get into debt: sill, f., or sējjaḷ, f., get damp: hāṇḍī, f., be put on to cook (said of the hāṇḍī or pot): caul, m. pl., rice be put on to cook: kass, f., get fever: gussā, m., become angry: bāzī, f., lose game.

cārhnā, cause to climb, etc.; hāṇḍī, f., put on the pot: salūnā, put on vegetables to cook.

cūpnā, suck, used in preference to khānā, eat, with the following; gannā, m., sugarcane: amb, m., mango: nimbū, m., lemon: and frequently with santarā, m., orange: māḷṭā, m., Maltese orange: miṭṭhā, m., sweet lime: khaṭṭā, m., lime.

dēnā, give: duā, f., invoke blessing on: bad duā, f., invoke curse upon: dhōkhā, m., or farēb, m., deceive: āṇḍrā, m., lay egg: tā, m., heat up fire (for cooking).

kaddhnā, put or bring out; gāl, f., abuse: ghunḍ, m., veil oneself to prevent face being seen: matlab, m., secure one's end; kamm, m., secure one's end: khaurū, m., paw ground (of horse, etc.), hence make a fuss: dand, m. pl., show teeth, i.e. grin: also show teeth in anger (dog, etc.): used of things daily consumed in sense of "last out," dō din k., last out two days: khānā k, last out dinner (said



of meat, salt, sugar, etc.): **hālī** (**lādū**), make fit for ploughing (burden bearing): **daddh**, f., affect great style: **ghutklā**, f. pl., be hypercritical.

**kaḍhāṇā**, causative of **kaḍhṇā**, q.v.; **sōh**, m., let a man get a rest (by carrying his load for him). See **sāh**, p. 399.

**karnā**, do; **rūh**, m., or **jī**, m., or **dil**, m., wish, feel inclined to: **raddī**, throw away as useless: **chuṭṭī**, f., stop work, take leave: **jhār**, f., reprimand: **dō rupāē lainē kītē**, agreed to take two rupees: with many nouns and adjectives as **piār**, love: **wall**, make well: **Bānnā Bānnā karkē kuāndē saṇ**, they used to call him Banna: **mārā karkē**, considering it feeble: **mārī karkē paī hoī e**, owing to being poor is lying fallow: **ēs karkē**, on this account: **ōs nāh kītī, hā nehī kītī**, he refused, he did not agree (he said 'no.' not 'yes').

**karnā** also means have use for, **maī cunjh kī karnī ē** (**bīrā kī karnā e**) what use have I for a dib (a button)?

**khāṇā**, eat; **dhōkhā**, m., or **farēb**, m., be deceived: **dā**, m., be tricked, over-reached: **mār**, f., be beaten: **gahlā**, f. pl., be abused: **jhirkā**, f. pl., be reproached: **saūh**, f., swear: **ṭhuḍḍā**, m., stumble: **bhambal-bhūsē**, m. pl., wander in difficulties: **cuglī**, f., slander: **kasr**, f., or **ṭōṭā**, m., suffer loss: **waddhī**, f., take bribe: **juttī**, f. (**baint**, m., etc.), be beaten with shoes (cane, etc.).

**khēḍnā**, play; **shikār**, m., hunt.

**laggnā**, begin, be attached, etc.: **patā**, m., get to know; **saṭṭ**, f., get a wound or bruise; **gōḍā**, m., as in **cann nū gōḍā**, **laggā** see **gōḍā lānā**: **ṭākī**, f., piece be sewn on: **burā** (**caṅgā**, etc.), dislike (like, etc.), a thing (or rarely a person): **ṭill**, m., force be used: **rupayya**, m., pass, be spent, be charged (rupee, etc.): **cir**, m., or **ḍēr**, f., delay occur: **ākhē**, obey command: **sardī**, f. (**bhukkh**, f., **treh**, f.) feel cold (hunger, thirst): **pālā**, m., feel cold: **gallī**, get talking: **matthēē**, meet: **muhdṭhī**, stand against doorpost: **gaḷ**, m., embrace: **kasr**, f., or **mōs**, f., suffer loss. **kamm**, be at work; **naukarī**, f., be on duty: **dā**, m., succeed in trick; **maukā**, m., get opportunity: **lāggā**, m., get sore on back (horse, etc.): **kunjī**, f., key fit; **julāb**, m., take effect (purgative): **mull**, m., be charged (price): **ōh mērā bhra** (etc.) **laggdā e**, he is by relationship (practically) my brother, etc.: other meanings



are, be engaged in work : cause pain (of medicine, shoe, etc.) : hold oneself back from or keep out of.

**lāhṇā**, bring down; **būhā**, m., open door : **bārī**, f., open window . **izzat**, f , or **pat**, f, dishonour : **juttī**, f. (**kapṛā**. m , etc.) take off shoes (garment, etc.) : **karz**, m., remove debt (by paying it).

**lāṇā**, causative of **lagṇā** ; **gōḍā lānā**, said of cann, moon, rise (for first time) after sunset : **ṭill**, m., use force : **patā**, m., find out ; **dā**, m. trick, overreach : **lēkhā**, m., calculate : **ṭākī**, f., sew on patch : **rōṭī**, f., put **capātī** into oven : **oir**, m., or **dēr**, f., delay : **ḍann**, m., fix fine : **mull**, m., fix price : **nishān**, m., affix mark : **rupayyā** (etc.) cause to pass (rupee, etc.), fix price of one rupee (etc.).

**laiṇā**, take ; **ubāsī**, f., yawn : **gāl**, f., be abused : **jhirḱā**, f. pl., be reproached : **hūntē**, m. pl., take ride upon .

**luṭṭnā**, rob ; **lillā**, f. pl., **bullhē**, m. pl., amuse oneself, have a jolly time.

**maḷnā**, rub ; **maḷeā hoeā**, ill : **maḷ**, **geā**, ran away.

**mannā**, acknowledge ; **burā**, feel offended at, be annoyed at.

**mārṇā**, strike, kill : **būha**, m., shut door : **bārī**, f., shut window : **jhūṭh**, m., tell lie : **chāl**, f., jump : **wāz** (**awāz**), f., shout, call to : **nicoh**, f., sneeze : **jānō**, kill : **gōḍā**, same as **gōḍā lāṇā**, q. v. ; **mat**, f., or **hōsh**, f., or **bā**, f., or **akl**, m. f., **mārī jānī**, be confused, lose one's senses : **ṭiṭṭē**, m. pl., kick up hind feet (of donkey, horse, etc.), hence make a fuss : **mār chaḍḍnā** or **mār suṭṭnā**, kill : **thā**, kill : **kūk**, f., shout : **oīk**, f., scream : **hakk**, m. (**paisa**, etc.), defraud of right (of money, etc.) : **tālā**, m., or **jandrā**, m., lock : **cubbhī**, f., dive : **japphā**, m., embrace : **nazr**, f., glance at : **raulā**, m., make confusion : **ṭakkar**, f., knock against : **phērā**, m., go a round : **shēkhī**, f., exhibit pride : **sir**, m., wag head (of priest in incantations) : **gapp**, f., make false, exaggerated statements.

**milṇā**, meet : **majjh**, f. (**gā**, f.), permit to be milked. of buffalo (cow, etc.).

**nikḷṇā**, go out, come out : **cor** (**badmāsh** etc.). turn out or become a thief (scoundrel, etc.) : **halī**, m., become fit for ploughing (of bull), hence become able to do any work (of man) :

**akhbār**, f., be published, newspaper (so with books, etc.) : **mōh**, f., be sprained.

**paiṇā**, fall ; many uses, some will be best explained by examples For sense of being in the act of or of continuance see under compound verbs. It is used in many compounds as **phull peā** blossomed : **hass peā**, burst out laughing : **akk peā**, got sick of : **guṭak peā**, broke out into a smile : **ṭur peā**, started : **mārṇ peā sī**, he came at me to strike me : **hatthī peā**, he seized me or struggled with me : **ṭuṭkē peā**, came at me with anger : **bhaira peā**, he got ashamed : **kuttā paindā e**, the dog attacks one : **jīwī pai hoī, e**, the land is lying fallow : **hanēre pae**, at fall of darkness : **kamm pai geā**, work has turned up which must be done : **maī suttā peā uṭṭhea wā**, I have just got up from sleep : **mār**, f., be beaten : **juttī**, f. (**sōṭī**, f., etc.), be beaten with shoe (stick, etc.) : **gāhlā**, f. pl., be abused : **pīṛ**, f., have pain : **shakk**, m., feel doubt : **ṭōṭā** m., or **ghāṭā**, m., suffer loss : **nazrī**, be seen : **pīlā**, get pale.

**pakāṇā**, cook ; **gall**, f. arrange beforehand, plot.

**pakṇā**, be cooked ; **gall**, f., be arranged beforehand, be plotted.

**paṇa**, put in : **khair**, f. give something to beggar : **ṭukkar**, m., give food (to dog, etc.) : **ḍand**, f., or **rauḷā**, m., make noise : **arzī** f., bring case against : **hāl hāl**, f., **hālpāhreā**, m., call out for help : **juttī**, f. (**kaprē**, m. pl. etc.), put on shoes, (clothes, etc.) : **bhaṅgrā**, m., or **dhamā**, m., dance : **acār**, make pickle, etc : **japphī** f. (of two people) interlace arms over shoulders : **wāstē**, m. pl., beseech : **kahāṇi**, f., tell story : **mahinā** (**dō dihārē**, etc.), give respite for month (two days, etc.) : **rāh**, show the way to.

**pīṇā**, drink ; **gussā**, m., swallow down one's anger : **hukkā**, m., (**sigraṭ**, f., **curuṭ**, f., **tamākū**, m., etc.) smoke huqqa (cigarette, cheroot, tobacco, etc.).

**rakkhṇā**, place, keep ; **dōstī**, f., be friendly with : **mhabbat**, f., love.

**wāhṇā**, causative of **wagṇā** ; **aṅgrāsī**, f. (etc.), drag in English (etc.) (into speech).

**tōṛṇā**, break ; used of reducing someone in rank.

**tōrnā**, causative of **ṭurnā** • **kamm**, m., get work done.



ṭurnā, walk, go : kamm, m., work go on : gāl, f., be agreed to (of one's suggestion, etc.).

wagnā, flow ; bhāṇḍā, m., leak (of vessel) : rāh, m., be much used of road : wag jā, go off quickly.

wagāṇā, causative of wagnā, cause to flow : send off quickly.

waṭṭnā, twist ; kacīcīā, f. pl., show teeth in anger : ghur-ākiā, f. pl., frown.

wēkhṇā, see, look : rāh, m., look out for, wait for someone wēkhī japēgī, we shall see.

### *Other Idioms.*

akhē, lit. ōs ākheā, he said, also one says, they say, sometimes the Greek hoti, ohnā kahānī pāī akhē, etc., they told a story to the effect that, etc.

baihṇī ; kehṛī baihṇī baiṭhā e, in what company is he ?

bhā, waṇḍē ; mērē bhā (or waṇḍē) dā ōh ṭur geā, in my opinion, or so far as I am concerned, he went away : ohḍē bhā (waṇḍē) dī te tū i dhī ē, in his opinion you are the daughter

bhāṇē ; mērē bhāṇē, sādḍē bhāṇē, etc., in my opinion, in our opinion, etc., or for me, for us : mērē bhāṇē tusī i rājē ō, for me you are the Raja.

cāh, tea ; weak, patlī ; strong, saṇhṇī, tēz, gūṛhī.

dā, trick, etc. ; kehṛē da dī gall, what kind of affair (is this) ? lammē dā, long ways : caurē dā, crosswise : kehṛē dā, in what way (i.e., long ways, crosswise) ?

outkī, f., snap of fingers ; outkī wicc, very quickly or easily.

dil, heart ; dil haulā or chōṭā, (feel) faint, ashamed : dil chōṭā, unaspiring.

gizā, f., food ; used practically as meaning habit. gizā pakk gai e, (he) has got used to it.

hallnā, move, shake (intrans.) ; hallkē, hillkē, quickly hurryingly.

hīlā, pretence ; hīlā karnā, look sharp, hurry up.

hēṭhā utā, lit. downwards, upwards : not very well in health, in a bad state.

hēṭh uttē, one on top of the other.



jī, person, wish ; cār jī, panj jī, four persons, five persons, but dōwē jī always means husband and wife.

makkū, part of cloth of huqqa ; makkū ṭhappṇā, sit on someone, "go for" someone (slang).

pallā, border of garment ; mēre pallē (or mēre pīr pallē) kujjh nehī peā, I did not understand anything, I got no good from it : mērē palleō, at my expense.

sagō, but rather ; sometimes means 'extremely,' sagō ī māṛā, extremely feeble or poor : also sagō.

sāh, m., breath ; sāh laina, take breath, rest : sāh duāṇā, let man or animal take a rest : sāh kaḍhāṇā, let man rest by carrying his burden.

sarfā, expense ; sarfā karnā, spare expense.

uccā, high ; uccā sunṇā, be rather deaf : uccī ākhṇā, etc., to speak, etc., loudly : uccī ditti, loudly.

wandē, see bhā.

wattar, moisture, frequently used of the moisture required for ploughing ; wattar ā geī e, the land has got dry enough for ploughing (after heavy rain) : wattar hō geā, moisture has come (to the land) : hēṭhlā utlā wattar raḷ geā e, the lower moisture (already in the ground) and upper moisture (from rain) have joined, i.e., all the ground is wet through.

#### ADDITIONAL IDIOMS.

laggṇā be attached, etc., dhupp, f., the sun to come out, dhuppā laggnīā, have days of sunshine.

lāṇā, attach, ṭhuddā, m., kick.

karnā, make ; patā, m., find out ; mhabbat, f., feel affection for. See below dard, dardī, dukkh, dukkhī.

khēḍṇā, play ; hāl, m., move head to and fro as in incantations.

ghaṭṇā, grow less ; dil, m., feel faint.

mārnā, beat ; ghāh, m., cut grass : sannh, f., commit burglary, break through wall : ṭhuddā, m., kick.

paiṇā, lie, etc. ; shām, f., (rāt, f. hanērā, m.) come on or fall of evening (night, darkness).

rakkhṇā, place ; mhabbat, f., love. See below dukkh.

**bhāī**, m., brother, to be contrasted with **whāī**, a term of address which may be used with anyone who is spoken to in the second sing. Thus one might address a servant, a school-boy or little girl as **whāī**, but not as **bhāī**.

**dard**, m., pain, grief; **kise dā dard karnā**, **kise nū kise dā dard hōṇā**, sympathise with.

**dardī**, sympathiser. Contrast **dard** and **dardī** with **dukkh**, **dukkhī**, **dōkhī**, below.

**dukkh**, m., pain, grief; **dukkh karnā** or **rakkhṇā**, feel jealous of or enmity against: **kise dā dukkh kise nū hōṇā**, feel pain or sorrow in connection with anyone, also feel jealousy or enmity.

**dukkhī**, adj., feeling pain or grief on account of someone, whether through sympathy or through worry, but **dōkhī** feeling jealousy or enmity.

**kakkh**, m., piece of straw; **kakkh wī nehī**, nothing at all: **kakkh wī patā nehī**, no trace at all.

**pāskū**, m., something tied on to one side of uneven scales to make them even; **ohdā pāskū wī nehī**, not a patch on him, nothing at all in comparison with him.

**Auṇā**, **baiṇā**, **bahāṇā**, **bhannā**, **bharnā**, **caṛṇā**, **cāṛṇā**,  
**cūṇā**, **dēṇā**, **duāṇā**, **kaḍḍṇā**, **kaḍḥāṇā**,  
**karnā**, **khāṇā**. Pages 393-395.

1. Pira's eyes have become sore.

2. He does not know the lesson or answer (language).

3. I feel disgust (physical disgust, ashamed, humiliated, angry).

4. Now I understand, I remember.

5. You are very sleepy, you are yawning.

6. Last night I had a dream I laugh to think of it.

1. **Pire diā akkhīā āīā hoīā nē.**

2. **Ohnū sabak (jawāb) nehī aundā (bōlī, zabān nehī aundī).**

3. **Menū nafrat aundī e (krīc, sharm, namōshī, gussā).**

4. **Huṇ samajh ā gal, gall yād āī.**

5. **Tenū nindar baṛī āī, tainū ubāsīā aundīā nē.**

6. **Rātīkk sūfnā āeā, sōcke hāssā aundā e.**



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| 7. He vomited, he is not in his senses yet.                               | 7. Jī utā āeā sū, aje hōsh nehī āī.                 |
| 8. Are your ears stopped, are you deaf?                                   | 8. Jhappe ā gae nī? (or lag gae).                   |
| 9. The mare has a sore mouth.   | 9. Ghōṛī dā mūh āeā hoeā (or pakkā hōeā) e.         |
| 10. His hair has become white.  | 10. Ohnū dhaule āe hoe nē.                          |
| 11. Does he not remember yet?   | 11. Aje nehī cētā āeā sū?                           |
| 12. Well, what did it come to per maund?                                  | 12. Phēr maṇ de kinne rupayye baiṭhe?               |
| 13. When will the boy begin reading with the (Muhammadan) priest?         | 13. Muṇḍā kadō miyyē kōl bawhēgā?                   |
| 14. What did it work out at per rupee?                                    | 14. Rupayye dā kinnā baiṭhā?                        |
| 15. I have become hoarse.   | 15. Mērā saṅgh (wāz) baiḥ geā e.                    |
| 16. Their house has collapsed.  | 16. Kōṭhā baiḥ geā nē.                              |
| 17. Take off the pot, the rice will get soft.                             | 17. Hāṇḍī lāhī, caul baiḥ jāṇige.                   |
| 18. You have kept me sitting here.  | 18. Tū menū ētthe naṭṭī bahā rakkheā e.             |
| 19. He has sent his grandson to learn tailoring.                          | 19. Apṇe pōtre nū darzī kōl bahāeā sū.              |
| 20. The old man is stretching himself.                                    | 20. Buḍḍhā ākar peā bhanndā e.                      |
| 21. I shall just drink a mouthful and come and massage you.               | 21. Maī zarā ghutṭ bhar āwā te āke muṭṭhiā bharāgā. |
| 22. My clothes are covered with mud, you will have to make good the loss. | 22. Mēre kapṛe bhare hoe nē, nuksān bharnā pawigā.  |
| 23. Sister, put on the pot (the vegetables, rice).                        | 23. Bhain, taṛī cāṛh (salā-ṇā caul).                |



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| 24. He got angry and lost the game.  | 24. Gussā carhn nāl bāzī carh gai sū.   |
| 25. It has got very damp.  | 25. Barī sill (sējja) carhī hoī e.  |
| 26. Is the pot on, will rice be cooked to-day?   | 26. Taurī carh gai e, aji caul cārhone nē?  |
| 27. Do not affect such style, you will get into debt.  | 27. Ēdī shūkā shākī nā kar, karz carh jaigā.  |
| 28. Mashers (swells) suck Indian and Maltese oranges, also limes and sweet limes, but villagers swallow the whole. | 28. Jentalmāin te santare te Mālṭe, te nāle khatṭe te miṭṭhe, cūp lende nē, par jaṭṭ būṭ sāre ragar lende nē. |
| 29. You have got fever through eating a lot of mangoes and sugar-cane.   | 29. Bāhḷe amb te ganne cūpan nāl kass carh gai je.  |
| 30. Do not curse me, invoke a blessing, do not deceive me.   | 30. Bad duā nā deī, menū duā deī, dhōkhā (pharēb) nā deī.   |
| 31. The hen has laid an egg, heat up the fire and boil it.   | 31. Kukrī āṇḍrā (or āṇḍā) dittā e, tū tā dēke bail kar sū.  |
| 32. Let the horse (or ass) rest, it will break down.   | 32. Waihtar nū dhūf kaḍhā haṇēk ghattēgā.   |
| 33. Why did he come? Because I called him.   | 33. Ōh kis karke āeā? Ēs karke paī maī ohnū kuāeā.  |
| 34. Rub it this way, don't do the work carelessly (badly).   | 34. Aīn karke maī, aīwē nā kamm tarangar chaḍ-dī.   |
| 35. I do not feel inclined to eat bread made of maize or millet.   | 35. Dhōdhā khān nū mērā rūh (dīl) nehī kardā.   |
| 36. Find out and tell me   | 36. Patā karke menū dassī.  |

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| 37. I do not feel inclined to throw it away.   | 37. Raddī karn nū mērā jī nehī kardā.                            |
| 38. He has agreed to take eight annas, he will stop work at four.  | 38. Dhēlī lainī kītī sū, cār waje chuṭṭī karēgā.                 |
| 39. Make him well, I love him.   | 39. Wall karī sū, maī ohnū piār karnā wā.                        |
| 40. He gave up the field as being poor.  | 40. Mārī karke pailī chaḍḍī sū.                                  |
| 41. I called him Sardar, still he refused.   | 41. Maī ohnū Sardār karke kuāeā, tāwī nāh kītī sū.               |
| 42. He has attained his end by abuse.  | 42. Gāhlā kaḍḍh kaḍḍhke matlab (kamm) kaḍḍh leā sū.              |
| 43. She veiled herself, what of it? Why are you so critical?   | 43. Ghunḍ kaḍḍheā, tā kī hoeā? Tū kyū ghutklā kaḍḍhnā ē?         |
| 44. When the horse paws the ground the dog shows his teeth.  | 44. Jad ghōrā khaurū kaḍḍhdā e, kuttā dand kaḍḍhdā e.            |
| 45. What are you grinning at? The sugar will last out dinner anyway.   | 45. Tū kehri galle dand kaḍḍhnā ē? Khand khānā te kaḍḍhēgi.      |
| 46. They were teaching him to carry burdens, but he has not learned yet.                                     | 46. Ohnū lādū kaḍḍhde te hai sāṇ, par aje nikleā nehī.           |
| 47. Swearing (that he is speaking the truth) he slanders people, but he will in the long run injure himself. | 47. Sauhā khā khāke cuglī khāndā e, tāwī chēkre apū kasr khāēgā. |
| 48. He affects great style.  | 48. Barī daddh kaḍḍhdā e.  |
| 49. In the meantime we are making it fit for ploughing (or fit for work).                                    | 49. Hāli ohnū hāli kaḍḍhne ā pae.                                |

50. He was greatly deceived, tricked.
51. He wandered about, then he stumbled, he was then abused and reproached and finally beaten, receiving blows with sticks, fists and shoes.
52. He suffered serious loss, he took a bribe and was caught.
50. Baṛā farēb khādhā, baṛā dā khādhā.
51. Bhambaḷbhūse khāndā rehā phēr thēḍḍā khādhā, (lagā) muṛ gāhlā te jhirkā khādhā, chēkre mār khādhī, sōṭlā te hūre te juttlā.
52. Tagṛā tōṭā khādhā, waḍḍhī khāke phar ghattā.

**Khēḍḍā, lagḡḡā, lāḡḡā lāhḡḡā, laiḡḡā, laiḡḡā, mārḡḡā.** Pages 395, 396.

1. He got hurt while shooting.
2. It is very late, you do not obey.
3. They learned that the rupee would not pass.
4. He feels cold (hungry, thirsty).
5. You have begun talking leaning against the doorpost.
6. I suffered great loss through his tricking me.
7. He has begun working, now he is on duty.
9. Since I fined him he does not come near me (meet me).
10. The tailor is putting on a patch, his wife is plas-
1. Shikār khēḍḍēḥ saṭṭ lagḡḡī sū.
2. Baṛā oir lagḡḡā, tū ākhe nehī lagḡḡā.
3. Patā lagḡḡ geā nē paī rupayyā nehī lagḡḡā.
4. Pālā lagḡḡā sū (bhukkh, trēh lagḡḡī sū).
5. Muhāṭhī lagḡḡke gallī lagḡḡ pēā ē.
6. Ohde dā lāḡḡ nāl menū baṛī kasr lagḡḡī.
7. Ōh kamm lagḡḡ geā e, huṇ ohdī naukārī lagḡḡī hoī e.
9. Jadō dā maī ohnū ḍanna lāeā, ōh mēre matthe nehī lagḡḡā.
10. Darzī ṭākī lāḡḡā e pēā, ohdī suāṇī rōṭlā lāḡḡī



tering the *capatis* on the sides of the oven (a *capātī* is really finer than a *rōṭī*).

11. He is (or may be considered) my sisters's son, but I do not like his talk.
12. What did it cost, shall I calculate?
13. Using force he affixed the mark.
14. The mare will get galled.
15. Are your eyes smarting from the medicine?
16. This key will never fit.
17. For two days the moon has risen late.
18. Open the door, 'brother, or the window.
19. He has dishonoured me by taking off my turban.
20. I will pay your debt
21. Taking off his shoes and clothes he began to wash.
22. A patch is required here, why are you delaying?
23. Find out whether he has caught cold.
24. Pass this four-anna bit if you can fool anyone.
25. You will suffer loss, they will fine you.
26. The *capatis* have been

e paī.

11. Ōh mērā bhaṇēwā laggdā e, tad wī ohdiā gallā menū buriā laggdīā nē.
12. Kī mull laggā e? Maī lēkhā lā?
13. Barā ṭill lāke nishān lāeā.
14. Ghōṛī nū laggā laggēgā.
15. Akkhīā nū duāī laggdī e?
16. Ēh kunjī kadī nehī laggan laggi.
17. Cann te dūh dinā tō gōḍā lāeā hoeā e.
18. Būhā lāh, bhāī, yā bārī.
19. Ōs mērī pagg lāhke mērī pat lāhī.
20. Maī tērā karz lāh deāgā.
21. Juttī te kapṛe lāhke nhaun laggā.
22. Ētthe ṭākī laggdī e, oir kāhnū lānnā ē?
23. Patā lai paī shardī laggi sū ke nehī.
24. Ēh paṭī lā lai, je dā lagge te.
25. Tenū mōs laggēgi, ḍann lāṇige.
26. Rōṭīā lagg te gelā, barā

- put into the oven, a lot of force was necessary.
27. Have the signs been affixed, what did he charge for them ?
28. Open the lock with a key.
29. To-day the moon will rise late.
30. If they get an opportunity they will say it.
31. He wanted to embrace me, but I do not want to embrace him.
32. Why did they have my shoes taken off? My honour has suffered.
33. Take a breath sometimes (wait a bit, don't talk so fast).
34. On account of his travelling first class he was much abused and reproached.
35. He is yawning a lot, he must be ill.
36. The thief has bolted altogether.
37. Do not take it amiss, I have told no lie.
38. Shutting both windows and one door he gave vent to scream after scream.
39. Many make a living by cutting grass.
- till laggā.
27. Nishān lagg gae? Kī lāeā sū nishānā dā?
28. Kunjī lāke jandrā lāhī.
29. Ajj cann nū gōḍā laggēdā.
30. Maukā laggō nē, tā ākh chaḍḍange.
31. Menū gaḷ lāndā sī, mai nehī ohde gaḷ laggdā.
32. Mērī juttī kyū luhāī nē, mērī pat laih geī e.
33. O sāh wī leā kar.
34. Fast klās wicc baihn dā sadkā baṛiā gāhlā te jhirkā leīā.
35. Baṛiā ubāsiā lendā e peā, maleā hoeā hōwēdā.
36. Cōr te ukkā mukkā maḷ geā.
37. Burā nā mannī, mai jhūṭh kōī nehī māreā.
38. Dōwe bāriā te ikk būhā mārke baṛiā cikā mārṇ lagg peā.
39. Bāhle te ghāh khōtar khōtarke gujārā karde nē.

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| 40. You lunatic, why are jumping so much ?  | 40. Bā māreā, ēḍḍiā chālā kāh de jōgā mārṇā ē peā ?                          |
| 41. Are you out of your senses ?  | 41. Matt (or hōsh or akl or bā) mārī hoī ā ?                                 |
| 42. They killed him.  | 42. Ohnū thā māreō nē, or mār satṭeō nē or mār chadḍeā nē, or jānō māreā nē. |
| 43. He had a jolly good time.   | 43. Wāh wā lillā luṭṭiā or bullhe luṭṭe sū.                                  |
| 44. An Indian pony, kicking up his hind feet like an English pony (i.e., aping great airs). | 44. Dēsī ṭaṭṭū Angrēzī ṭiṭṭe (mārdā e).                                      |
| 45. I will lock it and go round (take a turn, etc.).  | 45. Tālā or jandrā mārke phērā mārāgā.                                       |
| 46. He didn't defraud him of his right ? He cheated him out of a lot of money.              | 46. Ohdā hakk nehī māreā sū ? Ohde bare rupay-ye māre.                       |
| 47. Do not simply call to him, give a good shout.   | 47. Aiwē wāz nā mār, tagrī kūk mār.  |
| 48. He seized him in an embrace and dived.  | 48. Ohnū japphā mārke cubbhi mārī.   |
| 49. Just take a look at these papers, he has made a great mess.                             | 49. Ehnā kāgazā te zarā nazr mār, ōs barā raulā māreā.                       |
| 50. He did not sneeze, he had a hiccup ?  | 50. Nicch nehī sāsū mārī, hidki laggi hoī sū.                                |
| 51. Why are you knocking up against me ?  | 51. Tū kāhnū takkarā peā mārṇā ē ?   |
| 52. Has the moon begun to rise late ?   | 52. Cann aje gōḍā māreā e ?  |
| 53. He shows great conceit, he is telling falsehoods.                                       | 53. Shēkhī mārdā e, gappā mārdā e.   |



54. He wagged his head (in incantations) a long time. 54. Cōkhā cir sir mārda rehā.
55. The buffalo calf butts me. 55. Jhōṭī menū siṅ (sing) mārḍī e.

Milṇā, mārṇā, nikalṇā, raiṇṇā, pīṇā, rakkhṇā, ṭōrna, ṭurna, wagnā, wāhṇā, waṭṭṇā, wēkhṇā. Pages 396-398.

1. To-day neither the cow nor the buffalo permitted herself to be milked. 1. Ajj nā te gā milī te nā majjh (maih).
2. If the printer had not turned out a scoundrel the paper would have been published now. 2. Jē chāpaṇwālā badmāsh nā nikle ā akhbār huṇ tīkar nikle ā. (See Gram. p. 320.)
3. Has the boy become fit for work? No he has turned out a thief. 3. Muṇḍā hālī nikleā e? Sagō cōr nikleā.
4. You are always grinning, I am sick of it. 4. Tū jhaṭe binde guṭak painnā ē, māi te akk peā wā.
5. When the mother started, the girl laughed. 5. Jadō bēbbe ṭur paī, kākī hass paī.
6. At dusk work turned up to be done. 6. Hanēre pae kamm peā sū.
7. First he began to seize me, afterwards he was very much ashamed. 7. Paihlā te hatthī peā, magari dāhdā bhaiṛā peā.
8. The girl was getting up from being asleep when the dog attacked her. 8. Kuṛī suttī paī utṭhḍī sī, te kuttā paī gēō sū.
9. When he began to get abused he turned very pale. 9. Gāhlā jad pain laggiā burā pilā peā.
10. I am afraid (in doubt) that there will be great loss. 10. Menū shakk paindā e paī barā ṭōṭā (or ghāṭā) pawēdā.

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| 11. If you had got a good beating, you would not have shown your face again.      | 11. Tagrī phand (or mār) paindīo ī mur nazrī wī nā paindō.                                |
| 12. If you get two or three blows from shoes or sticks do not say anything to me. | 12. Jē dō cār juttiā yā sōṭiā paīḍ nī menū kujjh nā ākhī.                                 |
| 13. He came at me to strike me, but I ran away.                                   | 13. Menū mārṇ peā sī par maī utṭh nassēā.   |
| 14. When I said the banyan had blossomed he rushed at me.                         | 14. Jad maī ākheā paī bōhr phull paī (or peā) e ṭh menū tutṭke peā.                       |
| 15. The field is uselessly lying fallow.  | 15. Paīlī dhigāṇe paī hōi e.  |
| 16. If they plot a thing like that, there will be plots on this side too.         | 16. Jēkar ehojehī gall pakālō nē, ēddharō wī gallā pakṇāgiā.                              |
| 17. If he had entreated would you (f.) have given him alms?                       | 17. Jē wāste pāndā <u>khair</u> pāndiḍ sū?  |
| 18. He was calling out for help, and they were saying why are you making a noise? | 18. Ṭh te hāl hāl (hāl pāhreā) peā pāndā sī te ṭh āhnde sāṇ daṇḍ (raulā) kyū pānnā ē peā. |
| 19. If he dances this dance his father will bring a case against him.             | 19. Jē bhaṅgrā (dhamāl) pāeo sū, peō ohde te arzī pāegā. (See Gram. p. 379).              |
| 20. We put on our shoes after our clothes.  | 20. Asī kapre pāke jutti pānne ā.   |
| 21. The two men were going along with their arms over each other's shoulders.     | 21. Dōwē jāṇe japphī pāke lage jānde sāṇ.   |
| 22. He told a very interesting story.   | 22. Dāhdī suādī kahānī pāī sāsū.  |

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| 23. Very well, brother, I will give a respite of two months.                                 | 23. Halā, bhrā, dō mahine pāṅgā.                                       |
| 24. Have your smoke and make the pickle.   | 24. Hukkā pike acār pāī.   |
| 25. How do you smoke tobacco? Sometimes a cigarette, sometimes a cheroot.                    | 25. Tū kikan tamākū pinnā ē? Maī kade sigraṭ te kade curuṭ pinnā wā.   |
| 26. A plague on him, why does he not swallow down his anger.                                 | 26. Pīṛ pawe sū, apnā gussā kāh de jōgā nehī pī lainda?                |
| 27. By letting people smoke his huqqa he makes friends with all.                             | 27. Hukkā piā piāke sāreā nāl piār pā lendā e.                         |
| 28. If you love him, he will also be friendly with you.                                      | 28. Je ohde nāl mhabbat rak-khīō je, oh tuhāḍde nāl wī dōstī rakkhedā. |
| 29. If the work can be done I will get it done.  | 29. Kamn ture te tōrāgā.   |
| 30. The Deputy Superintendent of police reduced him in rank.                                 | 30. Kaptān sāhb ohnū trōreā sī.  |
| 31. His proposal seems likely to be agreed to, he has the knack of getting things agreed to. | 31. Gall ohdī hun turnwālī jāpdī e, ohnū tōrn dī jāc jō hoī.           |
| 32. Get the leaking vessel patched. Off with you at once.                                    | 32. Wagde bhāḍe nū tānkā luā; wag jā hun.                              |
| 33. Send him off by that road, it is a great deal used.                                      | 33. Ose rāh wagā sū, oh rāh bāhlā wagdā e.                             |
| 34. He is always dragging in Persian.  | 34. Oh te habbhe (sabbhe) wēle Fārsī wāhndā raihndā e.                 |
| 35. She is always showing her teeth (in anger) or frowning.                                  | 35. Kacīciā ghurākiā waṭṭdī ī rainhdī e.                               |



36. Will you watch out for him? We shall see.
37. No, my good Sir, I have no idea. Get along with you (what nonsense), you have no idea?

36. Tusī ohdā rāh wēkkhō-ge? Wēkhī jāpēgī.
37. Nā mallā menū kakkh wī patā nehī laggdā. Hēkkhā, (for wēkh khā) tenū nehī patā laggdā?

*Miscellaneous Idioms.* Pages 398-400.

1. They were saying that washermen are very deceitful.
2. I said why are you keeping your mouth open (I said).
3. My son will not stay in this company.
4. So far as I am concerned he is dead.
5. In my opinion it is perhaps a bird.
6. In your opinion is he a professional singer?
7. Look here, my man, don't make the tea so weak, make it stronger than this.
8. What way shall I place the bed? Put it the long way, not crosswise.
9. What way are you talking, have you so little spirit?
10. I feel faint from the blow.

1. Ōh gall pae karde sān akhe chīmbe bare khutṭarī hunde nē, akhe.
2. Tū makhe mūh kyū addī rakkhnā ē, makhe.
3. Ēs baihnī nehī mērā puttar baihndā.
4. Mēre waṇḍe dā te ōh mar geā e.
5. Mēre bhāṇe khabare janaur e.
6. Tēre bhā dā ōh kōī mirāshī e?
7. Lai whāī, cāh ēḍḍī patlī nā baṇāī, edū sañhnī (tēz, gūrhi) baṇāī.
8. Manjī kehre dā ḍāhā? Caure dā nā ḍāhī, lamme dā ḍāhī.
9. Kehre dā dī gall karnā ē, tērā dil ēḍḍā chōṭā e?
10. Saṭṭ laggan nāl mērā dil haulā (chōṭā) hō geā e, or ghaṭṭ geā e.

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| 11. Why does he not hurry ?<br>He has got used (to<br>the place, etc.) and is<br>lazy.                     | 11. Hallke kyũ nehĩ caldā,<br>hun te hileā hoeā e.<br>sustĩ kardā e.                    |
| 12. Look sharp about the<br>work, will you ?   | 12. Hīlā karke kamm kar wī.   |
| 13. How are you ? Oh, only<br>so so (poorly).  | 13. Kī hāl ī ? Hēṭhā utā ī ā.   |
| 14. They all fell over one<br>another  | 14. Sāre jāne hēṭh utte digg<br>pae.  |
| 15. We have five mouths to<br>feed, we are two<br>(husband and wife)<br>and we have three<br>little ones.  | 15. Asī panj ā khāṇwāle, dō<br>jī āp, te trai añāne.                                    |
| 16. Have they gone away,<br>both husband and<br>wife ?   | 16. Ōh ṭur gae nē dōwe jī ?   |
| 17. If you touch the edge of<br>my shirt I'll go for<br>you (slang).                                       | 17. Jē jhigge de palle nū<br>hatth lāeō ī makkū<br>ṭhappūgā.                            |
| 18. The gentleman has spoken<br>so long, have you<br>understood anything ?                                 | 18. Sāhb inniā gallā kitīā<br>nē, kujjh pīr palle peā<br>ī ?                            |
| 19. I have not understood a<br>word (lit. not a straw).  | 19. Mēre palle kakkh wī<br>nehī peā.  |
| 20. They bore the whole<br>expense themselves.   | 20. Sārā kamm ohnā de<br>palleō hoeā.   |
| 21. This is good indeed.   | 21. Ēh te sagō ī caṅgā e.   |
| 22. Just take a rest yourself,<br>and let the animal have<br>a rest, I will carry the<br>boy's load a bit. | 22. Tū zarā sāh lollai te<br>caukhar nū wī sāh<br>duā, te maī muṇde nū<br>sāh kaḍhānnā. |
| 23. If he spares expense,<br>nothing will be done.   | 23. Jē sarfā kitō sū, kakkh<br>wī nehī baṇēgā.  |
| 24. If he were not somewhat<br>deaf one would not<br>need to speak loudly.                                 | 24. Jē uccā nā suṇea tā uccī<br>uccī kūṇā nā pawe ā.                                    |

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| 25. He said loudly, will you not keep quiet ?   | 25. Uccī ditti ākkhaā laggā amn wī kareā kar.  |
| 26. Oh no, the ground is not properly wet yet, there have been just a few drops.  | 26. Aje kitthe wattar hoeā ?<br>Aje te kaṇī muṇī ī hoī e.                            |
| 27. There has been heavy rain, now if we get sunshine, in ten days the ground will be the right moisture for ploughing. | 27. Tagrā mīh peā, huṇ dhuppā laggan te dasā dihāreā nū jīwī wattar āwedī.           |
| 28. The moistures (from the ground and the rain) have met.  | 28. Huṇ raḷ geā e wattar.  |
| 29. The priest was performing incantations last night.  | 29. Ilmā rātī hāl (dōlī) khēddā sī.  |
| 30. First evening falls, then it gets a little dark, finally night comes.   | 30. Paihlā shām paindī e, muṛ thōrā thōrā hanērā paidā e, ōrak nū pūrī rāt paindī e. |
| 31. No, my man, do not beseech me.  | 31. Nā whaī, mēre agge hatth nā bannhī.  |
| 32. I said "no my man" (or my woman, my boy, my girl), I did not say "no brother."                                      | 32. Maī ohnū "nā whaī" ākheā, maī "nā bhāī" te nehī ākheā.                           |
| 33. He has strong enmity against us.  | 33. Ōh sādḍe nāl barā dukkh kardā or rakkhdā e.                                      |
| 34. The co-wife always felt jealousy or enmity towards her co-wife.   | 34. Saukan nū apṇī saukan dā dēh rātī dukkh raihndā sī.                              |
| 35. The mother sorrows much on account of her son.  | 35. Mā nū apṇe puttār dā barā dukkh e.   |
| 36. The mother sympathises much with her daughter.  | 36. Bēbbe apṇī dhī dā barā dard kardī e.   |



*Note on Nos. 33—36.*—The word **dukkh** (**dukh**) with **rakkhṇā** or **karnā** implies enmity or jealousy. With **nū** and the auxiliary verb (see Nos. 34 and 35) the meaning may be sorrow as well as jealousy or enmity, the context enables one to decide.

37. He stumbled or he got a kick.

37. Ohnū thēḍḍā laggā.

38. The shepherd kicked the lamb.

38. Ājṛī lēlle nū thudḍā lāeā (māreā).

### LOCATIVE CASE, ETC.

See Grammar, pages 274, 275, 286, 344, 345.

1. He was to stay a fortnight in Gujrat, he will come now in a week.

1. Pandrā dihāre Gujrāte raihnā sāsū, hun atṭhī dinī āwēdā.

2. Earthquakes come when doors are shut, burglaries are committed when men are asleep.

2. Wajjī būhī bhucāl aunde nē, suttī bandī cōr sannh mārde nē.

3. At midday he sat in the sun at the tahsil.

3. Dopaihrī tasile dhuppe baiṭhā rehā.

4. In the evening he was in Kular but he spent the night in Natt.

4. Shāmī Kulārī sī, par rātī Nattī jā rehā.

5. In the morning I shall go to the bazar, and I shall stay in the bazar.

5. Fajrī bazār jāāgā te bazāre rāhāgā.

6. He has not come yet, but in the morning he was at home.

6. Aje ghar nehī āeā, waḍḍewēle ghare sī.

7. He bought ghi at Re. 1-12 for two seers.

7. Paunī dūh rupai wattī gheō leā.

8. You come before it is quite light and begin arguing.

8. Muhānjhē āke dallī lagg painnā ē.

9. Why do they sit in other houses?

9. Kehṛī galle hōrnī gharī baihnē nē?

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| 10. He lives in Bāgrīā and goes to school in Aujl̥e. They study in the sun.   | 10. Bāgrī ghar sū par Aujlī parhdā e. Sīye baihke parhde nē.               |
| 11. Look for them in Mar-deke, during the day they are in the mosque.   | 11. Marḍēkī labbhī ne, dine masitī hunde nē.                               |
| 12. In Gujranwala it sells at eleven annas a seer.  | 12. Kujrāāle yāhrī ānnī sēr wikdī e.                                       |
| 13. My wife wears shoes fourteen fingers and I sixteen fingers long.  | 13. Mērī wauhtī cauhdī juttī pāndī e, maī sōhlī pānnā wā.                  |
| 14. A man of his size will wear seventeen or eighteen finger shoes.   | 14. Ohde jēḍḍā jaṇā khaure satāhrī aṭhāhrī pāndā hōwēdā.                   |
| 15. The donkey which was yours is his and the fat-tailed sheep which was his is mine. (This can have other meanings).               | 15. Tuhāḍḍe wālā khōtā ohdā e te ohde wālā dumbā mērā e.                   |
| 16. The horse connected with me, the buffalo calf connected with him and the buffalo connected with them will be of the same value. | 16. Mērewālā ghōrā te ōs-wālā jhōṭā te ohnā wālī majjh ikkō mull de hōṅge. |
| 17. He is only pretending to agree.   | 17. Aīwē uttōwālī hā kardā e.  |
| 18. He went out to meet him.  | 18. Ohnū aggōwālī milēā.   |
| 19. Why did you take the trouble?   | 19. Kyū taklīf kitī je?  |
| 20. Why did you give trouble?   | 20. Kyū taklīf dittī je?   |

## A FEW HINTS.

I. It is always wrong to omit the words for am, is, are, etc., except in negative sentences. The error is very common with Europeans, who constantly say *muṇḍā kitthe?* for *kitthe we* (where is the boy?): *oh kī ākhdā* for *kī ākhdā e*, (what is he

saying ?) : *kihdiā ciṭṭhiā* for *kihdiā ciṭṭhiā ne* (whose letter are they ?) : *māshkī teār* for *teār e* (is the water-carrier ready ?).

II. In English we use "do" to avoid some other verb already used. Thus: put them away. I have *done* so. In Punjabi this can never be *maī kitā e*. The two sentences would be *ohnā nū sāhmke rakkh. maī rakkh chadde ne*. The same verb must be used again. In this case it is *rakkhṇā*.

III. Similarly we are fond of an unnecessary "like that." We say:—don't cry like that: don't shout like that. If we translate by *es tarhā* it means: do not cry or shout in that particular way, do it in some other way. The words should simply be omitted.

IV. We are addicted to a great use of possessive pronouns. We say: "we read in our Bibles." In parts of the British Isles people say "he's having his tea," "I'm going to my bed." All these must be omitted.

*Baibal wicc likheā hoeā e,* we read in our Bibles.  
*maī saun caleā wā.* I am going to (my) bed.

V. The future is not much used in negative sentences. The following will show the common usage.

*maī bawhādā,* I shall sit down: *maī nehī baihindā* or *nehī baihn lagā,* I will not sit down.

Yet sometimes we do hear the future with the negative, especially in promises, as—

*edū agge maī nehī karā karādā,* in future I will not do so.

VI. Interrogative words: the position of interrogative words should be noted.

The nominative of the sentence must never come between the interrogative word and the verb. Europeans accustomed to the English order "where are you going?" "what have you done?" are apt to say *kitthe tū caleā ē, kī tū kitā e*. This is quite wrong. The following show the order:—

*oh kāhde jogā kūdā e?* why is he speaking?  
*bhrā kadō āwīdā?* when will your brother come?

Sometimes conversationally the nominative is brought to the end as: *kūdā kāhde jogā e oh, kadō āwīdā bhrā,* but this does not violate the rule given above.



## APPENDIX.

P. 268, ll. 1-3. The feminine of *geā*, *peā*, *leā* is pronounced both *geī*, *peī*, *leī* and *gaī*, *paī*, *laī*.

P. 276, l. 2. For *pañī*, locative of *pañ*, five, *pañī* is commoner.

P. 287, ll. 14-16. The rule that a tonic *h* is inserted in the ordinal numbers from 11 to 99, except those from 69 to 78, should be extended to include all declension of the corresponding cardinal numbers. Any of these numbers when declined, i.e., when occurring in the prepositional or locative case, inserts a tonic *h*. Thus we have—

*yārā* rupayye, 11 rupees; *yāhrī* rupaī, for 11 rupees; *yāhrā* rupayyā tō, for 11 rupees; *yāhrwā* rupayyā, 11th rupee.

So also *cāhī* rupayye, *cāhī* rupaī, *cāhīā* rupayyā nū, *cāhīwā* rupayyā. For this reason it would be better to spell the locatives of 15, 57, 90, *pandhrī*, *satwanjhī*, *nabbhī*, and not as spelt on p. 21, ll. 17, 21, 23 and also for the prepositionals and the prepositional of 14, *cauhdā*, and not as spelt on p. 287, l. 9.

This tonic *h* is a characteristic also of the numeral adjectives expressing the size of shoes. The size of shoes is given in terms of finger-breadths. We have the following:—

*tēhrī* juttī, a shoe whose length is thirteen finger-breadths. So also *cauhdī*, *pandhrī*, *sōhī*, *satāhrī*, *aṭhāhrī*, shoes of the length of fourteen, fifteen, sixteen, seventeen, eighteen finger-breadths, respectively.

P. 301, l. 33; 302, l. 3, *rāhī* is probably m. pl., not fem. sing.

P. 319, ll. 8-10. In the second form of the past conditional some say *āh* instead of *ā*; in this case we have in place of the forms given, *karē āh*, *kare āh*, *kariye āh*, *karo āh*.

P. 319. The future tense. When two verbs are so closely joined as to contain practically one idea it is usual to omit from the first the ending *-gā* or *-dā*.

*maī tenū mārā kuṭṭāgā* or *maī marū kuṭṭāgā*, I will beat

you well. The emphatic particle *ī* (*ĩ*) is frequently inserted before the ending, as *rinnh te lāāĩgā*, I will indeed cook.

P. 322, l. 24. When the negative *nehĩ* is used it is not generally necessary to insert the present auxiliary. This does not hold for the negative *nā*.

*ōh wall nehĩ*, he is not well.

*ōh nehĩ mureā*, he has not desisted.

*ōh nā mureā*, he did not desist.

P. 351, l. 14. In the pres. indic. with pronominal suffixes the auxiliary may end in *-dā*, etc. Thus, *maĩ āhndā je*, I say to you; *asĩ āhnde je*, we say to you.

P. 372, l. 33 *wālā*. It is worthy of note that when *wālā* is added to the genitive of pronouns it is always added to the prepositional case of the genitive. Thus when it is added to *mērā*, *tuhāḍḍā*, *ohdā* they become *mēre*, *tuhāḍḍe*, *ohde*, giving the forms *mērewālā*, *tuhāḍḍewālā*, *ohdewālā*. As explained on p. 373 the third singular pronouns have two forms *ohdewālā* and *ōswālā*, *ehdewālā*, *ēswālā*, etc., while the third plural pronouns are not found with the genitival construction. They are put in the prepositional case before *wālā*, as in *ohnāwālā*, *ehnāwālā*, *kihnāwālā*.

P. 379, l. 24. In the second sing. past tense of intrans. verbs the *-ō* may, in negative sentences, be separated from the rest of the word which then takes the ordinary form.

*tũ nehĩ ō murĩ*, didst thou (f.) not desist?

*tũ nehĩ ō geā*, thou didst not go.

P. 382, l. 29. *Further Note on the Imperative.* The polite imperative, as contrasted with the ordinary forms, suggests that the action need not be performed at once. Thus *ghall sũ*, *ghallo sũ*, send him (at once): *ghallĩ sũ*, *ghallio sũ*, *ghalleo sũ*, send him (but not necessarily at once).

When the infinitive is used as an imperative it generally implies that the nominative is *tusĩ*, not *tũ*. The infinitive is, therefore, not the usual form employed with a servant.

Exceptions are found to both these rules.

P. 387, l. 12. The verbs *ākhṇā*, say, *wēkhṇā*, see have

present participles formed as if from the roots āhṇā, wēhṇā in addition to the regular pres. part. Thus :—

ōh āhndī sī, she was saying: tū wēhndā saī, you were looking.

jē wēhndō, if you had looked: jē kujjh āhndō su, if he had said something to him.

These pres. parts may be employed in all the tenses formed from the pres. part.



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